LE BEAU MONDE,

AND

MONTHLY REGISTER.

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1809.

LE BEAU MONDE

AND

MONTHLY REGISTER.

APRIL, 1809.

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2. AN ANGLO-SAXON LADY OF QUALITY, in the Costume of the Eighth Century, accurately collated from the best authorities, elegantly printed in Colours, and highly finished.
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LE BEAU MONDE

AND

MONTHLY REGISTER,

FOR APRIL, 1809.

CONTEMPORARY CHARACTERS.

THE FIRST NUMBER.

SIR HOME RIGGS POPHAM.

THE subject of these Memoirs is said to have been born in Ireland in the year 1762, although other accounts mention his birth to have taken place at Tetuan, on the coast of Morocco, at which port his father was consul.

His early years were spent at Westminster School, and at the age of thirteen (on account of the extraordinary and unusual progress which he had made in his studies) he was admitted of the University of Cambridge, at which place he had not been more than a year, when he determined to enter into the naval service, as that which was most congenial to his disposition. He commenced his career as a seaman, under the auspices of the late Commodore Thompson, and was brought up with the present Captain Sir Thomas Boulden Thompson, Bart. nephew of the Commodore.

Mr. Popham served in the Royal Navy during the greater part of the American war, and towards its close attained the rank of lieutenant. Soon after the peace, which terminated that disastrous struggle, he was engaged in making a survey of the coast of Caffraria, which, having completed, he laid it before the Lords of the Admiralty, who were pleased to express their entire approbation.

There being no longer any employment in the navy for Mr. Popham, it was proposed to him to enter on a mercantile enterprize, under the Imperial flag, from Ostend to the East Indies, to which he acceded, judging that it would afford the means of improving him in the various branches of his profession, more particularly in practical astronomy and in marine surveying. Accordingly in March 1787, he obtained leave of absence from the Admiralty, on condition of resigning his half-pay during his absence from the service.

Proceeding to Ostend, and afterwards to India, in his commercial pursuits, and being well known to the Marquis Cornwallis, then Governor-General of Bengal, he was employed at his lordship's request, (whilst lying with his ship, bearing the Imperial flag, at Calcutta,) in making a survey of New Harbour, or Lacam's Channel and Harbour in the River Hoogley, which had been represented by Mr. Lacam as a proper place for a dock-yard, and on making a report of

the same, Lord Cornwallis was pleased to express himself in terms highly favourable to the talents of Lieutenant Popham.

During his stay in India he married, and soon after returned to Ostend. Peace continuing, and his services in the Royal Navy not being called for, he engaged in a second commercial voyage from Ostend to Calcutta in the year 1790. On his arrival at Calcutta finding the East India Company engaged in a war with Tippoo Saib, he immediately loaded his ship with a cargo of rice and grain for the use of the army on the Malabar Coast, but a very violent monsoon obliged him to bear up for the Company's new settlement on Prince of Wales's Island, in the Streights of Malacca, where, whilst the damages his ship had sustained were repairing, he undertook an examination of the navigation of the whole Island, in the course of which he discovered a new channel to the southward; by this channel in the season of 1792 he carried out all the Company's ships bound to China, and received from the Governor-General and Council a gold cup, as a testimony of the services rendered to his country by this discovery, and they also in a letter to the Directors made the most honourable mention of his services.

Lieutenant Popham proceeded from Calcutta, in his ship L'Etrusco, to Canton, in China, where having loaded her he sailed from that port in January, 1793, for Europe, and, on touching at St. Helena, heard of the war, which had commenced between England and France. In July 1793, he arrived in Ostend Roads, where, during his absence on shore, his ship and cargo were seized by Capt. Robinson of the Brilliant frigate, and brought into the River Thames. L'Etrusco was afterwards condemned as a lawful prize. This event was productive of great inconvenience and loss to Lieutenant Popham, though his Majesty was pleased in the year 1805, to restore to him the property which then remained in the Registry of the Court of Admiralty, amounting to nearly £26,000.

Lieutenant Popham on his arrival in London, in August, 1793, solicited his re-establishment in the Royal Navy, which was readily granted by the Earl of Chatham, then First Lord of the Admiralty, and was soon afterwards appointed by the Navy Board first agent of transports at Ostend, and afterwards superintendant of the inland navigation to the army on the Continent. Whilst on these services he obtained the rank of master and commander, and in March, 1795, was promoted to that of post captain, upon the recommendation of his Royal Highness the Duke of York, who, in consideration of the important services Lieut. Popham had rendered to the army, during the years 1793 and 1794, represented his claims to Lord Spencer in such strong terms as necessarily secured his promotion.

After the return of the army under the Duke of York, from the Continent, Captain Popham employed himself in forming a plan for organizing a corps of sea-fencibles, which, having been approved by Government, was carried into effect in the spring of 1798, and he was appointed to command that company of fencibles which occupied the district from Beachey Head to Deal, an appointment which he held till the year 1800.

Whilst this plan was carrying into effect, Government received intelligence that the enemy had collected a great number of gun-boats and small vessels at Flushing, with the view of sending them to Dunkirk and Ostend, by the Bruges Canal, for the avowed purpose of embarking troops for the invasion of Great Britain, and from the intimate knowledge which Captain Popham possessed of that part of Flanders, he projected an expedition which had for its object the destruction of the canal, and the ultimate disappointment of the French Government. Accordingly a large flotilla was directed to assemble at Margate, under the command of Captain Popham, in which were embarked about 2,000 troops under the orders of Major-General Coote, which proceeded to Ostend in the spring of 1798, and having under some difficulties, made good their landing, the troops, with a body of sailors, marched directly to the sluice-gates, which were demolished, and several boats burned, but the whole effect intended to be produced, the party was not able to carry into execution, especially as the naval part of the expedition was prevented from acting to much advantage by the great surf. General Coote after completing as much of the ob-

ject committed to him, as circumstances would allow, endeavoured to re-embark his troops, but owing to the wind and surf encreasing he was not able to accomplish this desirable measure, and was under the necessity on the following morning, after a gallant defence, to surrender himself and army prisoners of war.

In 1799, Captain Popham was sent to Russia in the capacity of British Commissary to superintend and facilitate the embarkation of the Russian troops about to be employed in the expedition to Holland. The satisfaction which he afforded to the Emperor Paul on this occasion, was manifested by several distinguishing marks of royal favour, and his Imperial Majesty was pleased to create him a Knight of Malta, an honour which was confirmed to him by his Majesty, upon his return home.

He was afterwards appointed naval aid-du-camp to the Duke of York, and in the latter end of the year 1799, rendered great and essential service to the British and Russian army, then in Holland. On his return from this employment he was again directed to proceed to Petersburgh on an important mission, which he effected by undertaking a journey in the depth of winter through Lapland. He was almost immediately appointed to the Romney of 50 guns, and sent to Copenhagen to assist in conjunction with Lord Whitworth, in the negociations then carrying on.

On his return from Copenhagen, he was entrusted in the year 1800, with the command of a squadron destined for the Red Sea, to act in conjunction with the army from India, in the expulsion of the French from Egypt, and in December of that year sailed to the Cape of Good Hope, and from thence to the Red Sea.

On his arrival in the Red Sea, he embarked the division of troops from India, which he found at Juddah under the command of General Baird, and immediately proceeded to Cossier, which he reached on the 7th of June, and debarked without loss of time the troops and stores, and General Baird marched on the 30th of that month for the Nile.

On Sir Home's sailing to the Red Sea, he had been invested with a political appointment, in order to enable him to treat with the Arabian Princes, relative to a commercial intercourse between India and Arabia. He entered into an agreement with the Pacha of Egypt, highly favourable, and, among other advantages secured a complete monopoly of the trade in coffee. He, however, in his transactions with the native Princes of Arabia, experienced many indignities, and was exposed to considerable danger.

The French army in Egypt having surrendered to General Hutchinson, the division of the Indian army under General Baird returned to the coasts of the Red Sea, where having re-embarked, Commodore Popham sailed for England, where he arrived on the 13th of April 1803, and the Marquis of Wellesley, then Governor General of India, recommended the service and active exertions of Sir Home to the distinguished notice and favour of the East India Company.

During the service of the squadron of Sir Home Popham in the East Indies, it had become necessary to repair the ships and to furnish them with stores to a considerable amount, for which, Lord St. Vincent, who had succeeded to the office of first Lord of the Admiralty, caused on the arrival of the Romney an investigation to take place into the propriety of those expences with a view to criminate the Commodore. This investigation produced a long discussion in Parliament, and being conducted with much warmth by men apparently prejudiced against Sir Home, a great number of accusations were brought against him, which at a proper time were most completely refuted, and his character established by the Secret Committee of the House of Commons, as a gallant and able officer, the whole tenor of his life having been marked by an independence, patriotism and spirit, in the highest degree honourable.

Soon after his arrival in England, he was elected Representative in Parliament for the borough of Yarmouth, in the Isle of Wight, and during the period he retained his seat frequently delivered his sentiments in the House of Commons upon subjects connected with naval affairs. In

the course of the year 1804, soon after the commencement of Mr. Pitt's second administration, and whilst the proceedings were pending, Sir Home was appointed to the command of the Antelope, on the Downs station, and shortly afterwards was selected to command the expedition against the French Flotilla in Boulogne harbour, with the intention of destroying it by the machinery of Catamarans, &c. but from certain unfavourable circumstances its result was by no means commensurate with the expectations which had been excited.

Almost immediately after this Sir Home Popham was appointed to the command of the Diadem, in which he joined the channel fleet, and the Secret Committee of the House of Commons having decided in his favour, respecting the charges brought against him relative to the repairs of the Romney in the East Indies, it was determined by administration, in the latter end of the year 1805, to appoint him to the command of the naval part of an expedition destined against the Cape of Good Hope. Preparatory to this Sir Home vacated his seat in the House of Commons, and having in conjunction with Sir David Baird, who commanded the military to be employed in the expedition, proceeded on the voyage; the Cape of Good Hope surrendered a second time to his Majesty's arms on the 10th January 1806.

On securing this important colony under the Government of Great Britain, Sir Home Popham sailed with a naval force, and a body of troops under the command of Major General Beresford, to the Rio de la Plata, and before the expedition was known in England to have sailed, an account arrived that the City of Buenos Ayres, the capital of the Spanish Province of La Plata in South America had surrendered to the British arms.

It is here necessary to observe that between the sailing of Sir Home Popham for the Cape of Good Hope and the news of the capture of Buenos Ayres arriving in England, Mr. Pitt had died, and a new administration being formed, composed of men inimical to Sir Home, and to the measures pursued by him; he was immediately recalled, and on the 6th of March, 1807, brought to trial before a court-martial assembled at Portsmouth, on the charge that with a view to attack the Spanish settlements in the Rio de la Plata, for which he had no direction or authority whatever, he withdrew from the Cape the whole of the naval force which had been placed under his command for the sole purpose of protecting it. This charge was declared by the Court, on the conclusion of the trial to have been proved against him, and he was adjudged to be severely reprimanded.

The administration which brought Sir Home Popham to trial having resigned, and a new one being appointed, Sir Home was employed as Captain of the fleet,, under Admiral Gambier, which was destined to act against Denmark, in the Autum of 1807. This expedition having attained the completion of its object by the capture of the Danish fleet, Admiral Gambier, in his public dispatches giving an account of that event, speaks of the subject of this memoir in the following words; "I feel it my duty to make a particular acknowledgement of the aid I have derived from Sir Home Popham, Captain of the fleet, whose prompt resources and complete knowledge of his profession of that branch which is connected with the operations of an army, qualify him in a particular manner for the arduous and various duties with which he had been charged."

It will be obvious to the reader, that in the character of Sir Home Popham is displayed a happy combination of zeal, activity, and talents; but it is not merely in the routine of his profession, that he is found to excel, his literary and scientific knowledge has also enabled him, in various instances, to render important services to his country, and it is only justice to say that humanity and generosity are alike prominent features in the character of this officer.

He was married in the year 1788 to a very amiable woman, the daughter of Captain Prince, of the Honourable the East India Company's service. By this lady he has three sons and four daughters. His eldest son, now about eighteen years of age, has had the honour of sharing in the perils and the successes of his gallant father.

ORIGINAL COMMUNICATIONS.

ON THE PRINCIPAL BOTANIC GARDENS OF EUROPE.

OF PRIVATE BOTANIC GARDENS ANTERIOR TO PUBLIC ONES.

ALTHOUGH the ancients have written many volumes on the history of plants, and have ascribed most astonishing virtues to some of them, still they never thought of having Botanic gardens. Pliny (1) informs us that Anthony Castor, one of the learned physicians of Rome, was the first who made the attempt: but his collection consisted merely of medical plants, and it does not appear that their cultivation was continued after his death.

At the beginning of the sixteenth century, some persons fond of botany, collected the most interesting plants in one spot. Curicius Cordus at Erfurt, Nordecius at Cassel, and Gaspard de Gabriel at Padua (2) established their Botanic gardens about the year 1525. The celebrated Conrad Gesner began soon after to cultivate the plants which he wanted to study, and to describe, and collected in his garden at Zurich, all those he could procure by means of his numerous excursions and extensive correspondence. A taste for Botany spread all over Germany, Switzerland, and France. The same Gesner (3) wrote in the year 1560, that these countries possessed at that period, more than fifty Botanic gardens. But he says almost nothing of those of the Netherlands, where even under the Dukes of Burgundy, and at the time of the Crusades, they had imported and cultivated many plants of the east; several of their Botanic gardens were, however, abandoned or destroyed during the civil wars. Lobel in his Preface to the new Edition of his History of Plants, published in 1576 enumerates the most considerable gardens of the low countries.

Those which enjoyed the greatest reputation in the other parts of Europe were (4)

At Venice, the garden belonging to the Senator Jerome Corner, who had sent for plants from Egypt, and the Levant.

At Milan, that of Scipio Simonetta, of which Tugio has given a description and the catalogue. (5)

At Lucia, that of Vincent de monte Cattino which Belon mentions with praise. (6)

At Rome, the gardens of some convents, and chiefly the Récolets on the Capitol

At Naples, that of John Vincent Pinelli, where Bartholom: Maranta perfected himself in Botany, and composed his *Methodus Cognoscendorum Simplicium* published at Venice in 1559.

In Germany, and Switzerland the gardens of several Apothecaries, and Clergymen; at Augsburg in particular that of the Fuggers.

In France, that of René du Bellay, Bishop of Mans, who had sent the celebrated Belon to the east to make researches relative to the study of natural history.

The works of Lobel, l'Ecluse, Dodoens, and Gesner mention the gardens that existed in 1560. Those of Camararius at Nuremburg, and of the Landgrave William at Cassel, appear to have been posterior to this time (7).

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(1) Libro xxv. cap. I.

(2) Car. Stephanus. De Re Hortens. § 113, p. 4, ed. 1536, 8vo.

(3) Though Gesner's book be entitled *Horti Germaniæ*, it mentions the gardens of France and Italy. It is printed at the end of the works of Valerius Cordus. 1561. fol.

(4) Haller. Biblioth. Bot. t. 1. p. 265. Ttraboschi Ster. dell. Litt. Ital. new edit. t vii. part 1, lib. 2, cap. 2.—Gesner Horti. Germaniæ.

(5) Villa, p. 80.

(6) Rementr. d'Agriculture, par Belon. 1553, fol. p. 71.

(7) Camerarius. Hortus Medicis et Philos. Francof. ad Mœnum. 1588, 4to.

OF PUBLIC BOTANIC GARDENS.

The most ancient of the public gardens devoted to the improvement of Botanical knowledge, is that of Pisa, founded in 1544 by Cosmo de Medicis, first Grand Duke of Florence (1).

The garden of Padua, which enjoyed a great reputation in the sixteenth century, was founded in 1546 (2).

That of Boulogne, dates from the year 1568 (3).

The garden of Florence was first established in 1556, and restored with renovated splendour in 1718 (4).

The garden of the Vatican at Rome, is of nearly the same antiquity at that of Bologna (5).

Holland very early followed the example of Italy. The Botanic garden of Leyden was established in 1577, and its management confided to Theod. Aug. Cluyt (6).

In Germany the Elector of Saxony established a public Botanic garden at Leipzick in the year 1580. That of the university of Giessen was founded in 1605. The Magistrates of Nuremberg, were in 1625 the founders of the Botanic garden at Altorf, which under the direction of Jungermann, soon became the most celebrated of all Germany. That of Rinteln, which was four years older, shared its celebrity; and the origin of the Botanic gardens at Ulm, and Ratisbon (7) ascends nearly to the same period. The university of Jena founded hers in 1629, and entrusted it to the management of Rolfinc, who has left a curious work on vegetables, in which he has introduced the history of the public Botanic gardens of his time (8).

In France it was Henry IV. who in 1597 founded the botanic garden at Montpellier which gave a new splendour to the University of that town. The Medicinal School of Paris planted a Botanic garden nearly about the same time, but as it was very small, and limited to useful plants, the science derived little benefit from its establishment. But the garden which Louis XIII. established at Paris in 1626 soon rose superior to all the other Botanic gardens of Europe.

Among the public Botanic gardens posterior to that of Paris, the principal are that of Messina, founded in 1638 (9); that of Copenhagen established some time before the year 1640; that of Upsal, which owes its origin to the Swedish King Charles Gustavus in 1657: but after the conflagration of the town, in 1702, this garden continued in a deplorable state until the year 1740, when its walls were rebuilt. In 1742 the Professorship of Botany, at Upsal, was given to Linnæus, and the Botanic garden acquired under the care of this great man a deserved celebrity (10).

In Holland, the gardens of Amsterdam and Groeningen became the most famous next to the Botanic garden of Leyden. The first dates from the year 1684, and is remarkable for having cultivated the first coffee-plant that was brought to Europe. The Botanic garden of Groeningen was established by Henry Munting in 1641.

Prior to the foundation of public Botanic gardens in England there were several private ones belonging to Botanists, as those of John Gerard, of the two Tradescants, and the garden at Chelsea, which belonged to Sir Hans Sloane, and which he left to the London Corporation of Apothecaries.

The Botanic garden of the University of Oxford, founded about the year 1640, was inconsiderable before the addition of that

(1) Comment. interv. Hist. Pisani vireti Botanici Acad. auctore Joh. Calvio. Pisis, 1777, 4to.

(2) Tiraboschi. Stor. della Litt. Ital. nov. edit. vii. part. 1, lib. 2, cap. 2.—Facciolati, Fasti Gymn. Patav.

(3) Plant. varii Indices, &c. quib. præf. est Dissertatio rei Herbariæ nec non hosti Bonaniensis historiam præcipue complectens. Bononiæ 1724, 4to.

(4) Catal, Plart. horti Cæsarci Florentini, auctore P. A. Micheli. Florent, 1748, fol.

(5) Metallotheca Vaticana. Romæ. 1717, fol.

(6) Boerhoave. Index alter plant. Horti. Ludg. Bat. 1720. 4to.

(7) Baier. de Hortis Botanico Med. Germaniæ. Altorf. 1726. 4to.

(8) Rolfinc. de Veget. lib. 2, § 3, cap. 13.

(9) Hort. Messan. auctore P. Castelli. Messinæ, 1640.

(10) Amvenitas Academicæ. Dissert. vii. t. 1. p. 172.

which two brothers of the name of Sherrard possessed at Eltham.

Madrid was without a Botanic garden until the year 1753. That which was established at Coimbra in 1773 has procured us many plants from the Brazils.

But independently of the public Botanic gardens and of the pleasure gardens of many Princes and great Lords in Italy and Germany, Europe had at the end of the sixteenth century a considerable number of gardens destined only to introduce, to naturalize, and to desseminate exotic plants.

L'Ecluse, who devoted his whole life to Botany, cultivated at Vienna, at Frankfort, and at Leyden, a great number of plants of which he wrote the history. Maximilian II. who sat on the Imperial throne of Germany, from the year 1564 to 1576, founded a magnificent garden at Vienna, of which he gave L'Ecluse the management.

In Spain and Portugal some Botanists like Monardis and Simon de Tovar, cultivated the plants brought from the two Indies.

John Gerard had a Botanic garden near London, the catalogue of which he published in 1596, and it appears from the *Hortus Kewensis*, that England has been indebted to him for many exotic plants.

At Florence, the Senator Nicholas Gaddi was one of the first who got plants from Egypt and the east. At Rome, Cardinal Farnese collected a considerable number of plants of which Aldini published the history in 1625. But of all private Botanic gardens, known at this period, the most celebrated was that of Conrad von Gemmingen, Bishop of Eichstadt, founded near his palace towards the close of the 16th century. John Robin cultivated about the same time a private Botanic garden at Paris, of which he published the catalogue in 1601.

Next to John Gerard's garden, that of John Tradescant is the most ancient in England it was planted about the year 1630. King Charles I. and the Gentleman of his Court, who often visited this garden, acquired a taste for the cultivation of exotic trees, and several plants introduced by Tradescant, were named after him as *Aster Tradescanti Ephemerum Tradescanti* (1).

(1) Philos. Trans. 1773, vol. lxiii.

Henry Compton, Bishop of London in 1675, collected at Fulham a great number of exotic trees which had never before been seen in Europe (2).

Collinson's garden at Mill-hill, near London, was remarkable for a large collection of American plants; Mr. Salsbury who purchased it a few years since has particularly restored it to Botany.

J. F. Mauroceni had a private Botanic garden at Padua, of which Anthony Tita published the catalogue in 1713. Prince Frederick of Wirtemburg, had one at Montbelliard; Gaspard Rose at Leipsick; the Prince of Baden Durlach established one at Carlsnihe in 1715; and the Swedish Senator Count de la Gardie had one at Jacobsdal near Stockholm.

Of the numerous private Botanic gardens in Holland, the most celebrated for the richness of its collection, and for the description which Linnæus published of it in 1737, is that which Cliffort had at Hartecamp, three miles from Harlem, and nine from Leyden.

The palace of Schoenbrunn, near Vienna, had scarcely been begun in 1753 when the Emperor Francis I. destined part of its garden to the cultivation of exotic plants. This is become one of the most deservedly celebrated in Europe. Its hot-houses being the most extensive that ever were built, tropical trees display their branches at liberty; they produce both flowers and fruit (3) and birds of Africa, and America fly about amidst the trees of their native country (4). The King's garden at Kew, possesses however, more varieties, and is more particularly devoted to the progress of Botany (5).

Demidow's garden at Moscow is the most considerable Botanic garden that ever belonged to a private individual. The catalogue of his plants which he published in 1786 contains 4363 notable species, 572 varieties of fruit trees, 600 varieties of flow-

(2) Philos. Trans. 1751, vol. xlvii.

(3) Short account of the Imperial Botanic Garden at Schoenbrunn, in the Annals of Botany, No. v. p. 382.

(4) Townson's Hungary, vol. i. chap. I.

(5) Plans, and Perspective Views of the Gardens at Kew, London, 1763, fol.—Aiton's Hortus Kewensis.

ers, and 2000 species of plants which had not yet flowered.

The only remarkable private Botanic garden in France is that of Malmaison. Mr. Ventenant has described the new plants which have flowered in this garden. There is another at Gand which since the year 1799 is become a public one, it counts already more than 3000 species.

Of the Botanic gardens out of Europe which are destined to receive the plants collected by Botanical travellers in the adjacent Countries, the principal are,

That of Teneriffe.

That of the society of sciences at Calcutta, where Sir William Jones has cultivated the most celebrated plants of the Indies;

That of Jamaica under the care of Dr. Clarke.

That of Cayenne founded by the Chevalier Turgot.

Those which André Michaux has established at New York and at Charlstown:

That of Mexico, of which Professor Cervantes is the manager.

That which Dr. Osack has planted at Elgin in America in 1804, and lastly,

That which was founded by subscription at Charlestown in 1805, under the sanction of the American Legislative Body.

Botanic gardens are a source of riches not only for the country in which they are established, but for all nations. The plants peculiar to one are soon transmitted to all the others, and interesting varieties produced, either by chance or by cultivation, are thus easily propagated. Such establishments, if protected by the fostering hand of government, will ultimately naturalize in every civilized country those of the useful vegetables, against which the difference of climate does not oppose an invincible obstacle.

ALPHABETICAL LIST

OF THE

PRINCIPAL PUBLIC BOTANIC GARDENS

IN THE YEAR 1805-6, WITH THE NAMES OF THE PROFESSORS OR MANAGERS.

Amsterdam	Glucher, M.
Basle	Hagenbach, P.
Berlin	Wildenow, P.
Berne	Morell, M.
Bologna	Philip Ré, P.
Calcutta	Roxburgh, M.
Cambridge	James Donn, P.
Carlsruhe	Schweickert, M.
Cayenne	Martin, M.
Coïmbra	Brotero, P.
Copenhagen	Hornmann, P.
Cracow	Schultes, P.
Dresden	Seidel, M.
Dusseldorf	Weghe, M.
Erlung	Schreiber, P.
Edinburgh	
Florence (Garden of the Museum)	Zuccagni, P.
——— (Garden of Rural Economy)	Targioni Tozzetti, P
Göttingen	Schrader, P.
Groningen	
Halle	Sprengel, P.
Harderwick	Reinwardt, P.
Heidelberg	Zuccarini, P.
Ile de France	Céré, M.
Kew	Aiton, M.
Kiel	Weber, P.
Leyden	Brugmans, P.
Lund	Rebzices, P.
Madrid	Zea, P.
Middelburg	Reytsman, M.
Milan	Armano, M.
Moscow	Redonski, P.
New York	Osack, P.
Oxford	
Palermo	Vaccari, P.
Laruna	Lascal, P.
Pavia (Botan. Garden)	Scanegatti, M.
——— (Garden of Rural Economy)	Beyle Barilli, M.
Petersburgh (Dowager Empress Garden).	
Pisa	G. Santi, P.
Saltzburg	Ranffs, M.
Schoenbrunn	Boose, M.
Upsal	Thunberg, P.
Utrecht	Van Genus, P.
Verona (Garden of the Agricultural Society)	Count Gazola, M.
Vicenca	Baldini, P.
Vienna	Jacquin, P.
Weimar	Reichart, M.
Zurich	Roemer, P.

ALPHABETICAL LIST
OF THE PRINCIPAL PUBLIC BOTANIC GARDENS OF FRANCE,
IN THE YEAR 1806.

Agen - - - -	Saint Amans, P.
Alfort - - - -	Dupuy, P.
Angers - - - -	Batard, P.
Arras - - - -	Pochon, P.
Avranches - - -	Bouisson, M.
Bastia - - - -	La Salle, M.
Besçan - - - -	Morelle, P.
Blois - - - - -	
Bordeaux - - -	Leupold, M.
Brest - - - - -	Laurent, M.
Brussels - - - -	Dekin, M.
Caen - - - - -	Roussel, P.
Clermont - - -	La Coste de Plaisance, P.
Cologne - - - -	
Dijon - - - -	Valot, P.
Douai - - - -	
Gand - - - -	
Genoa - - - -	Viviani, P.
Geneve - - - -	Necker de Saussure, P.
Le Havre - - -	Fréret, M.
Lille - - - - -	Lestboudois, P.
L'Orient - - -	Dupuy, M.
Louvain - - - -	
Lyons - - - -	Gilibert, P.
Marseilles - - -	La Cour, M.
Mayence - - -	Kochler, P.
Montpellier - - -	Broussonet, P.
Nancy - - - -	Villemet, P.
Nantes - - - -	Hectot, P.
Niort - - - -	Joseau, P.
Paris (Garden of the Med. School	Richard, P.
—— (of the School for Apothecaries	Guyart, P.
Poitiers - - - -	De Neole, P.
Reims - - - -	Noel, P.
Rennes - - - -	Arthur de Villarmoy, P.
Rethel - - - -	Chapiotin, P.
Roanne - - - -	La Pierre, P.
La Rochelle - -	Bonpland, P.
Rochefort - - -	Robe Moreau, P.
Rouen - - - -	Varin, M.
Saint Brieux - -	
Strasburg - - -	Villars, P.
Toulon - - - -	Martin, M.
Toulouse - - -	La Peyrouse, P.
Tours - - - -	
Turin - - - -	Balbis, P.
Valanciennes - -	

THE ADULTERER.

CRAWFORD and Saville contracted a very intimate friendship, during their residence at the University of Oxford. When, upon the death of their fathers, they came to the possession of their fortunes, Crawford finding himself master of six thousand a year, caressed by the great, and under a kind of obligation to imitate them, is led gradually into their follies, their foibles, their crimes. His religion, his virtue, his peace, his health, are of course the sacrifices. With a body emaciated; with a mind distracted; at the point of death which he beholds with horror; left only to the eye of unfeeling servants, or expecting relations; as a last resource he sends for the friend of his happier days, his long neglected Saville. Amidst the happiness of rural ease and competence, the complacency of uncorrupted virtue, and the delights of domestic endearments, Saville receives the summons of his deplorable friend, and, with a heart full of tenderness, flies to his relief. Their meeting is in the last degree affecting. The unhappy Crawford, as well as his infirmities will give him leave, relates those wretched circumstances of his conduct that had brought him to his present distress.—The following is a part of his narrative:

"Where did I leave off?—I think I was speaking of gallantry:—Astonishing assurance! so to term the debauching innocent minds, the enticing and betraying them into guilt, and destroying the peace of families.—I say the qualifying these villanies with the specious term of gallantries, and speaking of them as indifferent amusements, is such a stretch of impudence and absurdity, as it is wonderful should be suffered:

and yet this I did myself and endured in others: and as if I had not yet sufficiently broke through all the rules of decency and virtue, nor sufficiently trampled on the rights and laws of society, as if I was not already plunged too deep in sin, I aspired to the noble title of Adulterer.

" A gentleman, with whom I intimately conversed, at whose house I was often entertained, nay, whom I called my friend, had been some years married to a most amiable woman: he was a kind, tender husband; she was a virtuous and obliging wife; they were mutually blest in each other; 'till I, like the malignant fiend, envious of their Paradise, with base cunning, enticed the lovely Eve to her ruin, and for a moments pleasure to myself, destroyed all the happiness and peace of both their lives! Now curse me Saville!—help me to curse this selfish, perfidious cruel villain! Where can you now find the shadow of an excuse? this was no sudden start of passion. With half the time and pains it cost me to subdue this stubborn virtue, I might have conquered my own passions: had all those cares that caution, vigilance, and assiduity to please, all those adorations, humiliations, and sighs, and prayers, and tears, been offered up to God, I might have been a saint! I now became a perfect hypocrite: my person and conversation first caught her attention, but nothing could gain her esteem but worth; alas, how little pretension had I then to it! and yet whilst I admired her goodness, I endeavoured to abuse and undermine it: I recollected all my former virtuous sentiments only to further my present wicked purpose: whilst I conversed with her, I was so charmed with her goodness, that sometimes I could fancy that I too was good; I felt as if I was again Crawford, your Crawford: I loved her passionately, and I almost flattered myself, as well as her, that I loved her innocently: but, oh! whilst I would most readily have sacrificed my own life for her safety, I was watching for an opportunity to sacrifice her honour, her peace, and perfection, to my own gratification. What strange contradictions! my eyes were again opened to the beauty of goodness; I was delighted, I was softened by its heavenly charms, and I seemed to be both happier and better for these raptures of admiration; but it was her goodness that I admired; I again became in love with virtue, but it was in her; and in proportion as my esteem for the beauties of her mind increased, my passion for her personal charms grew more violent; so that as the one invited me to return to virtue, the other tempted and provoked me to persist in vice: I saw plainly which was the best part, but had not resolution to abandon the worst, I was all war within: I was most miserable! I was sometimes ready to destroy myself, but I could not quell my passion. Ha! art thou flattering thyself still? I could not!—I would not —I never resolutely attempted it: I was a vile slave to my sensual appetites; I felt the weight of my chains, they galled me and I fretted under them, but I made no sincere efforts to break them, I was continually harrassed by remorse, and yet I persisted in my impious course: my desires could not have been more importunate, more uneasy to me than my conscience; why then did I not obey the latter? Alas! because irresolute as I was, the present object seized fastest on my attention; I could not resolve to sacrifice the bliss I every day promised myself, to the doubtful, distant prospect of any other happiness: doubtful it seemed to me, not that I then doubted that good men would be happy in a future state, but that I doubted much my resolution to be good: I had so long lived in a course of offences to heaven, that I was conscious it could only be by a sincere repentance, and a thorough reformation, that I could reconcile myself, and sin was become so strong a habit in me, that I feared I had lost the power of reforming or repenting; however, I could not think of attempting it till I had added this one sin more to the black catalogue. What a state! O Saville, you know not what it is; the miseries of the good are happiness to our pleasures! Hope sweetens their bitterest potions; faith enlightens their gloomiest prospects; whilst doubt perpetually distracts our minds; fear casts a damp upon our joys; and remorse for ever gnaws our hearts. And what was my reward for all this toil of wickedness—these years of slavery to a tyrant passion! I had, but I will

not vex your ears, nor have I life enough perhaps, to enter into a particular detail of the numberless schemes of villainy, the little base arts of cunning, and the thousand, thousand minute circumstances of watchful wickedness, by which I undermined the fondness of this faithful couple, tainted their imaginations with mutual doubts and displeasures, unhinged their principles, corrupted their hearts, and utterly destroyed the happiness of all the remainder of their lives. Oh! how is it possible I can be saved, when I condemn myself; I detest and abhor myself, and take delight in torturing myself. Why do you not assist me? have you lost all sense of injuries, have you no regard to justice? Come, come, Sir, tear my heart! rack me, torture me! I do not feel enough, my heart is hardened: whip me with iron rods, scourge this cruel slave, who delighted in mischief, who wrung the heart of innocence! O that I could weep, I burst with bitter sorrow!

Saville.—Great God of heaven and earth, have pity on him; look on his sufferings, merciful Creator! accept his severe contrition!

Crawford.—Amen, Amen! ay, now they gush: are they not blood, Saville: weep heart, as well as eyes! O thou Supreme, thou righteous—I dare not pray—Oh! how should I lift up my eyes to him who knows my heart! base, cruel, selfish heart, burst, burst!

Saville.—Weep on, poor Crawford: thou must suffer; and heaven knows how much I suffer with thee: pour out thy contrite soul in penitential sorrow; but, in the midst of thy deep distress, remember hope; for God, in the midst of justice, will remember mercy.

Crawford.—O, Sir, speak on of sorrow, bitterest sorrow, distress and unutterable anguish; but talk not yet of mercy, for, alas! you will only flatter me; you know not yet half my guilt.

Saville.—Good God! is there more to come: is there any thing worse!

Crawford.—Ay, Sir, there is much more, and therefore worse. I can speak now, and will snatch the opportunity to go on:—After all this tedious preparation, after I had alienated her love from her husband, and secured it to myself—Ah! poor Lucinda, what a change! after I had taken all these pains to work her to my purpose, I found myself still unlikely to gain it. She frankly confessed she loved me, but still stopped my mouth with indignation whenever I attempted to insinuate the completion of my wishes. Think how I raged with impatience and disappointment. I began to fear that all my long laboured schemes would be frustrated; that after I had incurred all the guilt I should reap no fruit from it; when one night that my injured friend was out of town, I persuaded her to go to a masquerade; there exerted all my arts of pleasing, of deluding, of corrupting; but, as I had long experienced the weakness of their power on this obstinate virtue, I prevailed on her at different times, and by various arguments, to drink several glasses of Champaigne, which operated to my wish: her blood inflamed, her imagination heated, her mind softened, and her conscience lulled asleep, I conveyed her to a place commodious for my purpose, and there, like a base, cruel assassin, destroyed her virtue whilst it slumbered: but, oh! Saville, with what terrors did it wake! all her guilt, like a hideous spectre, glared before her eyes; her soul was overcome with confusion and terror; she sunk into a long swoon. I knew not whether she would ever recover from it; a thousand dreadful consequences crowded to my imagination---astonishment, compassion, fear, shame, remorse, and horror, shook my whole frame, my knees smote each other, a cold dew hung upon my forehead, and I would have given the whole world to have recalled one hour. At length she was restored---to what shall I say---to life! Alas! she has ever since been dying. O, Sir! think what a mind unused to wilful sin must feel, that finds itself suddenly plunged so deep in guilt: but surely her sorrow and contrition were still deeper! For some time, she seemed to be in a manner stupified; a dreadful calm held her soul in suspense; she looked up at me with a peaceful, unthinking countenance; she held out her beautiful hand to me, which mine trembled as it received; I stood in that state of fearful expectation which those unhappy mortals feel, who know, by a certain still-

ness of all nature, that an earthquake must succeed. She looked round the room with an emotion of surprise, as not recollecting where she was; then she turned to me again, with meek enquiring eyes; I could not speak, my very soul was chilled, my tongue was frozen: I looked, I doubt not, like the guilty robber, when brought before justice to confront his accuser. She seemed to wonder at my countenance and my silence, when sudden recollection lighted up her eyes with all the rage of all the passions; her brain seemed to boil with the heat of her imagination; her heart beat with astonishing fury: now was the dreadful earthquake! her bosom worked with violent convulsive heavings; I dreaded every moment her falling into more dangerous fits, for she could not weep: so that I trembled lest the furious conflict within, finding no vent, should suddenly destroy her. I threw myself at her feet, and with all the moving gestures, tender looks, and softening expressions I could devise, endeavoured to melt her into tears; I succeeded at last, and then had reason to fear that she would have been stifled with the raging torrent. I believe it was an hour before she was in any degree composed; in all which time she never spoke three words, nor hardly looked on me; her eyes were sometimes fixed upon the floor, and sometimes cast up to heaven, with a look of such unutterable anguish as wrung my heart. At last the fountain of her tears dried up, the storm of passion subsided by degrees, and she sunk into a fixed thoughtfulness for some time, then, with an air of resolution and dignity, she desired me, in a manner which commanded my obedience, to find her some method of conveyance home. I put her into a chair, with the conscious meanness of a beaten slave, and she left me to enjoy my triumph. How I enjoyed it!—I was distracted! I feared from her manner I had nothing further to expect; and yet my wishes were no less eager. See how they were satisfied. This was the assignation I received next day:—

"Sir,—Think not I am going to reproach you; no I am sensible I have no right to do it: I am too deeply plunged in guilt myself, to presume to upbraid another, my only end in this, is, to conjure you, as you are a gentleman, to be careful of my reputation; the loss of which only is wanting to complete my misery. I beseech you by—your love, I was going to say, but I have no reason to think that is any motive with you to do me good—and to adjure you by that sacred power, which I have so lately offended, suits neither your condition nor my own:—Alas I have nothing left whereby to move you, but my deep distress! by these tears then, by these scalding tears which blot the writing, I implore you, let not any act or word of inconsideration, impatience, or resentment escape you, that may give a suspicion of our fatal secret, when I solemnly and most resolutely declare, as I hope for forgiveness of my past sins, and particularly this last, great, foul one, that I never will repeat it. The remainder of my wretched days must be devoted to sorrow and severe repentance; would to Heaven you may be disposed to dedicate your own to the same purposes! O that we may meet through the mercy of God, hereafter, in a better state, freed from that shame and confusion which must for ever accompany the sight of each other here! Spare me that mortification as much as possible, without making the sudden interruption of our acquaintance remarkable. How happy I have been!—it is all passed! O peace and ease, O health of mind and body, O cheerful innocence, farewel!—Come and learn of me to sigh and weep, but do not interrupt my solemn sorrows, do not disturb the sacred moments of a dying wretch; but, since you have utterly distroyed the happiness of my present state of existence, help me to escape perfect misery in the next, and pray for the desolate

"Lucinda."

This was my reward; here was the transient heaven, to the attainment of which I had so long dedicated all my powers, changed in a moment to a perfect hell! Vexation, rage, and remorse rent my soul! I imprecated vengeance on myself! Sometimes I cursed the world, and even poor Lucinda—then, at the thought of her affliction, wept like a beaten child. O glorious state! what comfort have the wicked! what had I to soothe my anguish! Life was a cruel tor-

ment to me! and I dared not die! The grave could promise me no refuge from pain! I had no hope! I have none now! now I must die—down, down thou cursed heart, and do not choak me! I flattered myself I could fly from despair: I resolved to change the scene, and go abroad. I went to Lucinda to take my leave; I was told she was ill, and confined to her bed: alas! she has never been well since; her constitution, as well as her spirit is broken: her husband suspects not the cause of all her miseries, but is miserable himself by sympathy with her; for after my fatal design had disclosed itself, she soon retraced my wiles, penetrated the whole scheme of my villainy, and recovered her husbands affection, by her redoubled tenderness and attention to him. Since my return from abroad I have heard that they live entirely in the country, where she employs all her time and powers in acts of piety and charity; and, though her health continually decays, has in a great measure, recovered her serenity and cheerfulness of temper. O that I had acted like her; perhaps, instead of suffering thus, I too might now have smiled in peace. *C. M.*

HEGESIPPUS AND PHERECRATES.

CTESIPHON had commanded the army of Megara at the time when that Republic was conquered by the Athenians. Generals who are unfortunate in war, are more harshly dealt with by Democratical than by Monarchial Governments. Ctesiphon was stripped of his wealth. Nothing was left him but a small garden on the banks of the Illissus. This he cultivated with the assist- of a faithful consort, who shared his sorrows, his poverty, and his toils. She died young. He remained a widower with two sons. Every day the eldest named Hegesippus carried to Megara fruits and vegetables, the produce of his father's garden. He frequently heard the inhabitants of the city talk of Ctesiphon's past grandeur, and his virtues. He himself was pitied at times, but more commonly treated with disdain. Indignant at the injustice, and insulting pity of the inhabitants of Megara, he brooded over their ill-usage on his way homewards, and sinking under the contempt which his poverty inspired, he magnified to himself the grievous burthen of bad fortune, and overvalued still more the advantages of wealth. He grew sober, economical, and laborious.

A few of the inhabitants of Megara were getting rich; some by usury, others by commerce. Hegesippus wished to join in the industrious pursuits of the latter: but he wanted a capital. This induced him to keep from his father part of the price of the vegetables which he used to carry to the city, and he thus amassed a little money. At an age when the pleasure of loving constitutes almost our sole enjoyment, love could not divert him from his projects; if he studied to please it was only to advance his fortune.

The Athenians having established Custom-houses in the islands of Greece, of which they were Sovereigns, a Courtesan of Megara who had recently fixed her abode at Athens, obtained of a young Archon the collectorship of the customs, in the island of Euboea, for Hegesippus. He was at Megara when he was informed of this appointment. Fearing lest Ctesiphon, although overwhelmed by his present disgrace, which he too frequently compared with his past fortune, might be indignant that the son of an illustrious and virtuous man should stoop to accept a mean office, Hegesippus left his father and brother without taking leave of them, and departed with some remorses and few regrets. He had no sooner landed in Euboea, than he found himself possessed of the spirit and of the virtues of his new situation. He harrassed the people sufficiently to make them suffer, but not enough to excite them to revolt.

There was in the island a celebrated temple consecrated to Nemesis, the avenger of

the oppressed. Its high priest had great influence over the people, and even over the principal citizens: but instead of using this influence to restrain the oppressors, he contented himself with exhorting the oppressed to patience. Hegesippus hinted to him that he felt some remorses. The High priest comforted him with the indulgence of the gods, and acquainted him with the means of acquiring new riches, part of which Hegesippus offered to the gods.

The High priest was connected by the ties of friendship with a pirate of the name of Alastor, who during the war against the Persians had ravaged Ionia. Even after the peace, this man continued to arm vessels ostensibly for the rebels of Egypt: but it was strongly suspected at Chalsis that these ships cruised indiscriminately against all nations. He had a daughter whom the High Priest had loved, but Hegesippus was persuaded to marry her. Alastor died soon after their marriage; he left them an immense fortune, which neither his daughter nor his son-in-law knew how to enjoy.

When a rich man is not happy, he fancies he is not rich enough. Anxious to carry on the dangerous trade of his father-in-law, Hegesippus armed some vessels, and stationed himself in the Straits of Pharos, to lay in wait for some merchants of Tyr and Sydon. He was, however, attacked by three Corinthian vessels, and taken after a sanguinary conflict.

Covered with wounds, and at the point of death, Hegesippus recollected with a tender regret, the cottage of his father, and the happy days of infancy. He solicited an interview with the chief commander of the Corinthian vessels:—"Death," said he, "is going to secure me against the punishment which you destine for pirates, and to relieve me from the shame of sueing for life; but, as humanity pleads at times, in generous breasts, in behalf of the guilty, there is one favour which I expect of you. I am Hegesippus, the son of Ctesiphon, of Megara; if grief and misery have not abridged the days of that old man." . . . . . At these words the Corinthian Chief groaned with horror, and started back a few paces; but the following instant he rushed into the arms of Hegesippus, and exclaimed—"My brother!" Hegesippus, on recognizing Pherecrates, experienced an emotion of tenderness, mixed with shame and remorse. His brother yielded no longer to any other sentiments than those of commiseration and friendship. He sent to Corinth for a celebrated surgeon, who declared that the pirate's wounds were not mortal. The two brothers enjoyed, for some time, the pleasure of having found each other, and of recalling the delightful scenes of their first years. Ctesiphon had but recently died at Corinth, honoured for his virtuous old age, and for being the father of Pherecrates. His sons deplored his loss together; they related to each other the events of their past life, and by what concurrence of circumstances the gods had again brought them together. Hegesippus had much to conceal in his narration: but Pherecrates, who had no reason to be insincere, spoke thus:—

"When my father heard what office you had obtained, *and by what means you had procured it*, he exclaimed: 'O land of Megara! *thy children are degenerated*: Ctesiphon's son has not learnt to bear poverty.' He afterwards embraced me, shedding a flood of tears.—'Thanks to heaven and to thee!' he added, 'my old age is not doomed to be supported by a son, disgraced by the thirst of gold.' He exhorted me to extricate myself from poverty by honest means. 'My son,' said this virtuous father, 'the god of riches resides sometimes on Olympus, and sometimes in Hell. If he be on Olympus, when we implore him, he comes tardily, his gait is slow, and his gifts are scanty: but when he flies to us from the depths of Hell, he soars on swift pinions and torrents of gold roll at our feet. Be contented with a moderate fortune, and never invoke Plutus but when he resides on Olympus.'

"Like you, my brother, I had felt the oppressive load of poverty, and, perhaps, had it not been for your errors, for the tears which they cost my father, I should not have been more difficult than you about the means of enriching myself.

"You know that the family of Alcmeon, the rich citizen of Corinth, has been for many years united to ours by the ties of hospitality. After he had sold his last small

estate, my father took me to Alcmeon.—'I beg,' said he, 'I beg you will teach my son, that fortune ought always to be the reward of actual services rendered to mankind. I do not beseech the gods that his wealth may one day be equal to yours; but I pray to heaven that it may be equally pure.'

"Alcmeon gave me the instructions of a father to his son. I learnt what productions abounded in certain countries, and were wanting in others, which were the times most favourable for purchasing and for selling; I was initiated in the art of bartering, and even in the more difficult science of animating industry. At times I was sent to Egypt with the costly productions of the artisans of Corinth, and brought back from thence linen and woollen stuffs. I journeyed to Betica, to furnish the inhabitants of that happy country, with the implements of agriculture, and they loaded me with the gold, with which their rivers abound. Sicily for her rich harvests received in exchange the purple of Tyr, and the precious perfumes of Arabia. In several of my voyages I was attacked by pirates: but I knew how to defend my treasures, and victory always crowned me in those conflicts.

"Alcmeon had an only daughter, the beautiful and modest Panope. He joined her hands with mine, and gave up business to devote the remainder of his days to the study of wisdom. The trade he left me was immense, but my capital moderate. I entered into new speculations: yet a commerce more extensive than that of Alcmeon has only gained me an honest independence.

I have always been satisfied with small profits. On the road to fortune I have constantly taken care to be attended by justice; the latter has moderated my gains, but rendered them honourable. All nations are connected with me, and if I am not the most wealthy, I am perhaps the most respected merchant of Corinth."

After having passed a few months together, the two brothers at length separated. Pherecrates remained at Corinth, with a consort who gloried in her husband, and who constituted the delight of his life. He associated only with the wise and with those of the merchants, in whom the love of wealth had not extinguished the love of virtue. Heaven having denied him the happiness of being a father, he seemed to have adopted the children of his friends. He gave them frequent instructions, and his example taught them to combine with the spirit of trade the spirit of honour.

It is probably to Pherecrates, that the merchants of Corinth are indebted for the reputation of liberality and good faith, which they enjoy every where.

Hegesippus returned to Chalcis, to the bosom of a family of children, who too much resembled him, and of a wife whom he did not love. He could gather around him no other society than that of courtesans, and vile historians, contemptible alike in the eyes of the sage. A stranger to the pleasures of a good conscience, he was always tempted to increase a fortune which he never was capable of enjoying.

REVIEW OF WORKS OF ART.

THE THIRD EXHIBITION AT THE ROOM OF THE BRITISH INSTITUTION, IN PALL MALL.

WITH every ardent wish for the success of those Noblemen and Gentlemen who are engaged in "promoting the Fine Arts in the United Kingdom," we commence our Review of their present Exhibition, with no other motto than TRUTH; no other guides than HONESTY and IMPARTIALITY, and—no further preface at all.

No. 197. *The Harmony of Affection.—By* B. WEST, *P. R. A.*

Few pictures, so poetically constituted as the present, have ever met the eye of the British public. It was not long since the fashion to call Mr. West's *Death of Nelson*, an *Epic* picture. We could not have called it so; but the present may, with the utmost propriety, be called an *Allegoric* picture; and if Poetry be most happy when she embraces her sister Art—i. e. when in her rapturous moments she personifies unseen qualities, and thus renders them visible to the mind's eye—Painting, in such effusions as the present, is in full harmony of affection, and returns the embrace with equal transport. The President, therefore, while he is giving a local habitation, and "a tangible shape" to the airy nothings of the Greek mythology, is teaching the public to see with livelier pleasure than heretofore, the harmony of affection that subsists between these chaste and charming sisters.

A pure and refined signification is here given to the beautiful antique fable of Cupid and Psyche: and while Psyche (or the soul), with mild transport beaming in her eye, embraces Love: all nature seems consentaneous, and earth, air, and ocean, alive to the genial impulse.

On the fore-ground, Cupid and Psyche, gaze with mutual fondness on each other, in all the rapture of refined affection, the arms of Psyche being thrown round the neck of Cupid; while in the several removes of distance, love controuls the lion, bridles the monsters of the deep, guides the flying-fish through a foreign element, and detains the birds of Venus * in amorous dalliance.

The moral and poetical conception of this picture, are not less admirable than the painting is excellent, and if critics possessed sufficient power, the Cupid and Psyche of Mr. West, should be raised to the rank of a constellation; as well in the political hemisphere, as in the hemisphere of art. Europe should be taught to look up and learn a lesson, and the rage of war should be superseded by "the harmony of affection."

In some of our observations on the execution of this picture we find ourselves anticipated by *The Examiner*, who observes with great truth that "the warm hues of the flesh and other parts are (as was the practice of Titian) heightened by the blues of the sky, and a few other cold tints. Titian and most other admirable colourists were radically defective in anatomical science; but here are united the perfections of colour with those of drawing, set off by enchanting graces of form, vivacity, and amiableness of mental expression."

According to the oldest Greek authorities, and according to common sense, which is still older, the President has painted his Cupid, as an adolescent youth—the *Eros* or *divine* love of antiquity. It

* By the way, we are at some loss to conceive the reason why the harmony of *their* affection should alone be interrupted, as it is in this picture, by a bird of ominous plumage, unless the President intends here a sly hint to those whom it may concern—to check inordinate billing and cooing.

has been the frequent error of painters to pourtray the lover of Psyche, as a chubby infant: "even Raphael has fallen into this error, and has represented the bantling accompanying the womanly Psyche to the hymeneal altar."

The composition appears to be partly taken from the ancient Greek painting of a Faun and Nymph, discovered at Pompeii, and of which an Etching has already appeared in No. 26 of *Le Beau Monde*; but Mr. West "has made it his own by his tasteful adaptation of it to his subject." When the President quotes, it is always with the greatest pertinence and address; and if he borrows occasionally, he shows how largely he can lend.

What may be the praise that posterity may bestow upon the peculiar style of his art, which we regret to observe, is neither understood nor appreciated by the collectors of the present day, it would be unnecessary temerity in us to anticipate, but if he would condescend to meet half way, the existing state of the public taste, he must in his future works, as in the present instance he has done, relax somewhat from the Roman severity of his outline, and deal more in the delicious blandishments of Corregio. This is delicate ground, as we are well aware, and we do but state a case without venturing an opinion on these high and important points. Lofty merit should not stoop to compromise. The artist of noble mind, hopes for immortal fame: but it is a necessary condition of his present existence that he must hope humbly; soar with trembling pinions, and wait the great teacher. To facilitate the progress of genius, is at once the voluntary office and delight of superior taste: yet of the nobility and gentry who have formed, and who visit the British Institution, *which* has rewarded the President's efforts to please and improve society, with more than barren approbation? *who* has stept forward with even an earnest of the future value of his works? The only recent work from his pencil which we have had the pleasure of seeing in any other gallery than his own, is his capital picture of Thetis and Achilles in the classic apartments of Mr. Thomas Hope; and this was not purchased at the rooms of the British Institution.

No. 70. *The Death of Nelson*:—A. W. Devis.

We have deemed it proper to copy here the passage which Mr. Devis has introduced into the Catalogue, in illustration of his picture, from "Dr. Beatty's Narrative."

"He retained his wonted energy of mind, and exercise of his faculties until the latest moment of his existence; and when victory, as signal as decisive, was announced to him, he expressed his pious acknowledgement thereof, and heartfelt satisfaction at the glorious event in the most emphatic language: he then delivered his last orders with his usual precision, and in a few minutes afterwards expired without a struggle."

The composition, colouring, and chiaroscuro, of this picture, are perfectly artless. Whatever study it may have cost the painter, he has had the address to conceal. Nothing can be more remote from being the work of a man who hath said in his heart, "Now will I paint an heroic—a surprising picture!"—A work of art so unpresuming, unsophisticated, and unobtrusive—so free from the faintest trait of theatrical or of pictorical swagger, has seldom, very seldom, met the eye of the connoisseur:

"Our Artist shuns by vulgar springs to move
"The Hero's glory, or the *Critic's* love.

Here no pre-conceived rules of pyramidal grouping, and no artifices of contrasting forms, or opposing colours, or abrupt masses of light and shade *appear to be* attended to: the painter has depended for the success of his performance on the unadorned truth of Nature, and has opened the purest fountains of British sympathy. He brings his countrymen to the cock-pit of the Admiral's ship—not to shew them "such sights as youthful poets dream" or youthful painters fancy, but—what actually did take place there, on this deeply pathetic occasion; and he addresses them with no fear of not obtaining their sympathy, and with no purpose beyond. His ambition is absorbed in his subject, and for himself he seems to ask nothing.

To this artless simplicity in the arrange-

ment of the picture, and the truth and refined principles by which it has been dictated, its power over the affections is probably owing: In the language of the poet, "Without passing through the judgment," it "gains the heart, and all its end at once attains."

Judgment upon such occasions, is content to follow feeling, trusting to her hand the balance and the rod; and it is no small praise to Mr. Devis, that when she resumes these insignia, it is but to sanction his merits with more elevated grace. The Professor Fuseli has said of *Historical*, as contradistinguished from *Epic* and *Dramatic* painting: "fiction now ceases, and invention consists only in *selecting, and fixing with dignity, precision, and sentiment*, the moment of *reality*." The present is, therefore, strictly and purely an Historical picture, and Mr. Boydell has said, with great truth, that it will form a proper companion to the Death of General Wolfe.

In this picture, as in that far-famed work of Mr. West, the attention of those within the picture is earnestly directed toward their dying commander, and irresistibly carries with it the attention of those without: the portraits (of which there are twelve) are faithful likenesses of their originals, and it is no hyperbole to say of them that they are *admirably* painted, for in no historical picture where the heads were of the same dimensions, have we ever seen better.

Capt. Hardy, solicitously attentive to the dying Admiral, stands behind his pillow with dignified, manly, and respectful composure. In him are blended the equanimity of a commander, the ease of a gentleman, and the deep concern of a dear friend. Lieut. Yule, (of whom Hardy has been heard to say with professional emphasis, that he "fought like an angel" on that great day, and who may now be found, like Cincinnatus, at the plough) is engaged in giving directions either to some person out of the picture, or for the colours of the San Joseph, just captured, to be laid before the Admiral; this is also the figure of an officer and a gentleman. Sufficiently contrasted to these are the slouching sailor in the woollen trowsers; and him, who, in the check shirt, is adjusting the lanthorn: these sailors are as genuine man-of-war's-men, as Hardy and Yule are gentlemen. Their faces are not seen, and they, very properly, act a less conspicuous part than West's grenadier, or Vandyke's Roman soldier. Yet the propriety of their introduction, and their characteristic peculiarities, will not escape the eye of tasteful discernment.

Toward the center of the picture, Mr. Burke, the purser, is carefully propping Lord Nelson's pillow, while the Rev. Dr. Scott's hand is on his bosom. Mr. Chevallier, the steward, anxiously looks for hope, or information, to the expression of Dr. Beatty's countenance, (who is feeling the lingering pulse of the expiring Admiral) but where no hope is to be seen. The progress of language is slow in imparting sentiment, when compared with the swiftness of imitative art. How much does this look, where the dictates of sound sense unite with the spontaniety of feeling, express! How does it identify the poetry of painting, with the truth of nature!

The manner of representing Nelson himself, undressed, and extended on a mattrass, with his breast uncovered, is at once picturesque, appropriate, and classical; and in his dying countenance, the pathos of the picture is finely wrought to a climax. Here, while mortal existence trembles on its utmost verge, the soul is detained by patriotic hope, and sublunary regret is hushed in religious resignation.

From this deeply affecting, dying countenance, which cannot fail of obtaining its full proportion of interest from the feeling spectator, the broadest mass of light spreads to the principal group of surrounding heads, consisting of those of the Rev. Dr. Scott, Messrs. Burke and Chevallier, and Dr. Beatty; above and to the right, it extends to Capt. Hardy; to the left to the Admiral's Valet (Mr. Guitan), who holds a tumbler, and whose look and air are peculiarly expressive of his affection for his dying master. The light is also spread on the drapery which is thrown over Nelson, and is gradually lost downward, among the apparel and fatal honorary insignia of the Admiral; and, upwards fades gradually away, among the enormous ships' timbers

and immense brackets, which support the lower deck. A pensive gloom, which is in full harmony with the subject, pervades the whole picture; and even the light (proceeding from three ship lanthorns, which the painter has placed very judiciously), is a solemn,—dying, light. The pale and wounded Officer (Lieut. Bligh), who turns from his own sufferings to commiserate those of his dying Commander, and the figure of the wounded marine, who is waiting for surgical assistance, help to sustain the pathos of the picture, while they serve to shew the purpose to which the cock-pit is applied in time of action; and that the accidents of war lowers the private, and commander in chief, to the same surgery.

With respect to the faults of this picture—if so we may pronounce them—perhaps the heads of Mr. Bunce (the carpenter), and Mr. Smith (the assistant-surgeon), are a little too much of spots; and in some of the other portraits the light may possibly be a little too much confined to their heads; yet we make these observations with hesitation and even with submission, knowing how much more the light proceeding from candles is absorbed by dark blue drapery than by the lighter colours of the human countenance.

Finally, we hope that this truly British picture, when Mr. Bromley has finished his engraving from it, will find its station in some national public edifice—for of such a station it is well worthy.

One further reflection, and we proceed on our critical march. As this Exhibition is professedly for the sale of the works of living artists, for their benefit, and that they may enjoy the fair profits of their own studies and labours, the admission of this picture, which, if to sell, is not the property of Mr. Devis, but well known to belong to Messrs. Boydell and Co. is a manifest infringement of the laws and of the ostensible purposes of the British Institution.—In this view, we cannot but regard its admission as creating an unwise and dangerous precedent; but as it is pretty well observed by the public, and presumptively by the Noblemen and Gentlemen who manage this Institution, that Mr. Devis has not been liberally treated by his fellow artists of the Royal Academy, the exhibition of this picture at this place will not be without its effect on the public mind. In *this* view, and as a fair professional appeal from the artist, against the judgment or prejudice of the members of the Academy, and before the tribunal of the public, its reception is not to be quarrelled with. Those whose duty or whose pleasure it may be, may balance this particular effect, against the general consequences of the admission of Messrs. Boydell's *Death of Nelson*, painted by Devis, into the the Exhibition of the British Institution.

In his picture of *Lady Macbeth*, (No. 96), Mr. Devis has not been equally successful; but no man is always equal to himself; and Devis, unless we are mistaken, is less empowered to call up Terror and the Furies, than to melt us with pity, or lead forth the Loves and the Graces.

No. 27. *An Old Cottage: an effect by Candle-light. By* Douglas Guest.

For "old cottage" read old *woman:* for the woman is much more the proper subject of this picture than the cottage.

The colour and chiaroscuro of this picture, are obviously studied from Rembrandt, and with some success: but the painter has not understood the science, or not felt the propriety, of concealing the art by which it is produced. Rembrandt has veiled his principle, except to the penetrating eye of taste: Mr. Guest seems rather as if he intended to reveal it. A painter of moderate ability is as sure to produce an effect, if he thus confines his warm colour and light to a spot, as he is to see one if he looks into an egg-shell.

With Mr. R. P. Knight's far-famed picture of "*the Cradle*" at his elbow, a student who had once resolved on a bright central spot, could scarcely fail to produce what is termed "a striking effect!"—and this Mr. Guest has done: but he has kept down the light of the moon much more than was necessary, and has misplaced his bird-bottles.

Mr. Guest's next picture (No. 94) is als

rather awkwardly denominated. He calls it—

Clytie, her love to Apollo, is changed to a Sun-flower.

Now, according to Ovid and all the classic authorities, it was herself, and not her love, that was changed. According to this picture, however, nothing is changed. Here is Clytie, who is such a naked, voluptuous, *couchant* female, as has often times been seen before, and alas! sometimes been deserted. Phœbus, in his chariot, is posting away to Leucothoë; and *two* sun-flowers, each of which is large enough to form a shield for a hero, flame forth on the spectator's attention.

For the departure from ordinary propriety and common sense, which is implied by this metamorphose and no metamorphose; and these two flowers of five or six times their natural size, how shall we account? The quotation from Ovid, which Mr. Guest has added, and to which we might have looked for explanation, is totally inapplicable.

"Nor did she rise from off the ground; she only kept *her eye fixed upon the God* as he moved along, and turned her face toward him. And *though changed in shape, she yet retains her love.*"

The neglected nymph does *not* keep her eye fixed upon the God, nor is she *changed in shape*. The latter, indeed, was not so easy a task for the painter as the poet.

A yellow light, with great propriety, pervades the picture; and we give Mr. Guest credit for perceiving that the story of Clytie affords a capital subject for him who can at once paint sun-shine and classic story. But the light should seem to proceed from the god of day, and Clytie should be left in shade.

182. *The Reposo.—Journeying into the Land of Israel.*

—— "behold an Angel of the Lord appeared, in a dream, to Joseph in Egypt, saying, arise, and take the young child and his mother, and go into the land of Israel; for they are dead which sought the young child's life, And he arose, and took the young child, and his mother, and came into the land of Israel."—*Matthew*, ch. ii. v. 19, 20, 21.

"Douglas Guest Faciebat" is very neatly painted on a fore-ground stone. If it be true that a man cannot lay down his hat on entering a room, or take it up again in going out, but he discovers something of himself, the observing reader, though he should not be a Latin scholar, will be at no loss to understand the meaning of *faciebat.* The Editors, however, are glad to see that Mr. Guest has made some endeavours in the present Exhibition, and more especially in the present picture, that are not altogether successless, towards filling the space that was left for his improvement as an Historical Painter; there is, at least, a solemnity of tone in this picture, somewhat resembling the favourite tone of Elsheimer, an holy calm, which is quite appropriate to the repose of Joseph and Mary, with their sacred charge, on the first night after their quitting Egypt; and, at the same time, as is well known to those who have passed the night without doors, in a southern climate, geographically correct. With this tranquillity and depth of tone, the blues and browns are well harmonised, (we cannot say so much of Joseph's green drapery), and if the confinement of the mass of bright light, be *miraculous*, it is, at least, allowable in the treatment of this subject.

It is bold even in a modern painter, of mature experience, to attempt an holy family, after the great masters of the Italian schools, who, on this subject, have gone further, perhaps, than on any other, toward exhausting the inexhaustible stores of art: but, of want of confident boldness, no man who has noticed the beginning of his career, will accuse Mr. Guest. He who paints an holy family, solicits a comparison with Raphael, Corregio, and Parmegiano: and what artist, or what man, conscious of inferiority, ever solicited to be compared with his superiors?—Let not emulation, however, be repressed. Mr. Haydon, in a picture which he exhibited last year in this very room, combined novelty with excellence, and successfully ventured on this delicate ground, where the reproach of temerity will as surely follow failure, as glory will attend success.

To copy the works of great painters is not to emulate their merits; since he who

confessedly copies, must profess to follow, and there needs no ghost, nor critic, to inform the reader, that he who follows is n cessarily behind.

Those who are conversant with the paintings of the great masters, whom we have named above, or the engravings which have been done after them, will be at no loss to trace the *disjecta membra* of the principal objects in Mr. Guest's picture. The head of the infant Saviour is too nearly an imperfect copy (the face being turned the contrary way) of the Christ, in the far-famed holy family of the Vatican, but the head is too small in proportion to the length of the body (which is that of a little man), and the legs being too short, the whole figure is like an awkward compilation, and so far as it may be said to convey any *one* idea, conveys that of being an older boy than it would be necessary for the Virgin Mary to carry.

While Joseph only is reclining, the Virgin Mary of Mr. Guest appears walking—though we are not certain that this is intended—toward the water on the foreground, which in two steps she will reach, according to the ordinary course of nature. In her countenance, the artist has made much nearer approaches to excellence than in any other part, singly considered, of his performance, and it is a principal part without doubt. There is a degree of elegance in the air and countenance of this figure, which is highly creditable to a young painter; something beyond the dim lustre of borrowed light, something more than is merely reflected from the schools of Lombardy. Yet, recollecting how Gillray made Northcote himself laugh, by caricaturing a picture which he painted for the Shakspeare Gallery, we cannot easily resist the temptation of fancying that, if a modern would-be fine lady—but, ah ! forbid it all ye graces, and ye that preside over the decorums of high rank, and preserve the polish of elegant society—*If*, however, such a modern lady, standing or walking, should be under the distressing necessity of—killing a flea, with a cream-pot in her left hand; and should be compelled by the perverse destinies to do it in the eye of day, and so as that not the slightest reproach of ungracefulness might attach to her *attitudes*, how could she possibly perform the act under these *trying* circumstances, without studying the *Madonna* of Mr. Guest, as she bends in placid felicity over "*the bambino*," to use the elegant language of a certain learned artist.

We are now tempted to ask *where* the Virgin Mary, the wife of Joseph the carpenter, got the elegant little vase of *Etruscan* pottery, which she holds in her hand, and *why* she should have had it ? as Joseph, her husband, bears in his hat a *pilgrim's* cockle-shell, which is doubtless intended by the painter, to scoop up a little water to slake the occasional thirst of our holy travellers, as they journey homeward.

Of Joseph we scarcely know what to think, or of what he is thinking. Is he listening to the music of the spheres, or the sound of falling waters ? Or, does he fancy he hears the Ministers of Herod, or the Egyptians, or the wild beasts of the desart, approaching ? And why does his left great toe express so much uneasiness ? And, why is a *saw* part of his travelling equipage ? Does the painter mean to say he has been in Egypt only to do a job ?

Though this simpleton of a Joseph has not our unqualified approbation, and though the attendant ass has ears longer than the legs of Jesus Christ, we cannot go so far as to agree with the wag who observed of Mr. Guest's picture, that his Jack-ass was a kind of Joseph, and his Joseph a kind of Jack-ass.

The sun-flower which the painter has introduced, we thought at first had been a night-blowing Cereus, but re-viewing it—behold it was a sun-flower, expanding its broad petals, and directly facing the infant Saviour. If this be an allusion to some scriptural prophecy our recollection is too dull to supply the passage, and it therefore appears a transplantation from the picture of Clytie, or, to be more serious, a species of painted pun, which we wish not to see repeated in subjects of a grave and solemn character.

No. 93. *Cymon and Iphigenia: from Dryden's Translation of Boccacio. Painted by* R. Cook.

This subject is, in reality, far less favourable to a painter, than at a first perusal of Dryden's poem it may appear. The painter's laws of composition should vary with the nature of his subject: wherefore, in treating that of Cymon and Iphigenia, he may not, as on most other occasions, *group* his figures; for those who seek the cool retreats and shade of a forest in a hot climate, will not huddle together, and the princess must necessarily be apart from her maids. Again, though Cymon be a clown by nature, he is a prince by birth, and after the incident which Mr. Cook has here painted, became a prince in manners and accomplishments. Though he must be painted as a clown, he must therefore appear to possess the latest *capabilities* of a gentleman.

To this latter circumstance, Sir Joshua Reynolds in painting this subject, has either not adverted, or has not been able to get over the difficulty which it opposed to his pencil. He appears not to have read the whole poem, but only the four lines which Mr. Cook has introduced in the catalogue,

> " The fool of nature stood with stupid eyes
> And gaping mouth that testified surprise,
> Fix'd on her face, nor could remove his sight,
> New as he was to love, and novice in delight."

and hence he has produced only a stupid senseless oaf, who never could have become the subsequent Cymon which Dryden has depicted.

Where Reynolds has most failed, Mr. Cook has been most successful. Here is at once the present clown and germ of the future gentleman. The first gleam of the sunshine of love and beauty, lights up a countenance, which though ignorant, may be discerned to be capable of knowledge.

In the figure of Iphigenia, the broadness of her white drapery, perhaps attracts more of the spectators attention, than can well be spared from the beauty of her form and person. Her attendants, as plain as painting can speak, are fast asleep, and though not unhandsome may be seen to be inferior persons to Iphigenia herself—no clown can mistake that.

The introduction of the sistrum artfully contributes to carry back the spectators mind to a remote period, and may well be supposed to have been brought out by the party, either to sound as a signal, or for the pleasure of hearing its music. The flowers, fruits and other accompaniments, and the lulling sound suggested by the fall of water from the fountain, are also properly introduced, and the whole is painted with great clearness, and a pencil that, without labour, blends a desirable degree of finishing with a good general effect.

136. *Publius Hor. Cocles opposing singly the Army of Porsenna: while the Romans behind him are cutting away the Bridge, after which, although wounded, he leapt, with his arms, into the Tyber, swam across, and joined his astonished Countrymen.* J. Harrison.

Mr. Harrison has here attempted a subject which is evidently above his powers.

His picture conveys no idea of a great battle, on which the fate of Rome depended. Here is no Roman, and no Etrurian host; but rather the mimic hosts, which a theatrical troop might assemble. The painter has shewn but few Romans, and has not manifested the address of an artist in suggesting more. He does not carry the spectators mind (as Poussin would have done) to the remote ages of the Roman republic: he has not rendered improbability probable, and realised an incredible story, by raising the spectators mind to the conception of a miracle of patriotism, but has lowered the miracle to the level of a theatrical exhibition. Two men (supposed to be Romans) are destroying a bridge fenced with a sort of Chinese railing, such as may be seen near the country-box of many a Common-councilman, (which two men might with small difficulty destroy;) whilst, on a nearer part of the said bridge, one man is sustaining a kind of mock fight against a few others.

The picture is in colouring, as well as conception of the subject, too much the performance of a *petit maître* in art. Here

is plenty of bright red, and for *ultra marine*, no cost has been spared—it is most excellent, and in quantity most abundant. But how much do these contribute to the moral of the picture? Have they enabled Mr. Harrison to paint the strenuous exertions and stern resolution of inflexible Romans—the citizens of a republic, where courage was identified with virture, and no man lived but for his country? Is his hero the most distinguished, and *but* the most distinguished among such a people? Is he stemming a torrent of victorious Etrurians? Does he hurl his spear with the desperate vengeance of a dauntless Roman? alas! Does he not rather launch it with the sophisticated air and elegant fingering of an opera Amazon?

But should not Cocles either have been fighting with his sword, or have been using his spear as a pike? for when he has once parted with it, how is he to recover it, or keep his enemies at bay without it? The figure of Cocles has been said to be borrowed from Flaxman; but this is no disparagement to the *judgment*, if it be so to the inventive powers of the artist. If West, in his *Death of General Wolfe*, has quoted Vandyke, and Fuseli, an antique gem in his *Death of Amelia*, surely Mr. Harrison may quote Flaxman without reproach—if he makes good use of his quotation.

The composition does certainly not appear to be altogether the offspring of a single mind; at least, we may venture to say, has not been conceived at one time, and scarcely to have proceeded from one pencil; for the figures in the boat, are, in point of drawing and penciling, very inferior to those on the bridge, and this episode hanging, like a dead weight, on the spectator's attention, retards the main action of the picture.

Lavinia. By M. A. Shee, R. A.

Mr. Shee prudently accommodates himself to the existing state of the public taste, and still paints to the cheerful tune of

"My sweet Girl, my Friend, and Pitcher."

His sweet girls and pitchers follow each other every *march*; and it is some pleasure to see that he as regularly meets his Friend at the exhibition-room.

We wish he had been equally successful in painting and selling his

"*Date obolum Belisario*," (No. 209),

Which, though a fine old head, is not Belisarius. It is, perhaps, more so than the picture of this subject by Opie, which was formerly exhibited in these rooms, but still is not the Belisarius of Gibbon or Marmontel. If Opie's was too common and unelevated, that of Mr. Shee is too pleasing, and wants the outward and visible signs of the inward and spiritual grace, which belongs to the heroic philosophy of Belisarius. Though a fine head, and which might have suited a monk at his devotion, it has not the phisiognomy of a great military commander, who has sought and found consolation from ingratitude and corporeal suffering, in the amplitude of his patriotism: neither is it such a character, spirit-broken and borne down with woes. It is not "majestic tho' in ruin."

We trust that in saying these things of Mr. Shee's Belisarius, we are not influenced by the recollection that it is the head of "the stick-man" that is the subject of our comments, who in his time has played so many parts, and served as an occasional model for half the members of the Royal Academy.

The boy who holds the helmet, certainly forms a striking contrast to the aged General, and is well painted, but is too young, and too apparently nursed in the lap of indulgence, to be the attendant of Belisarius in his misfortunes.

The picture, altogether, has a good chiaroscuro, and is a better piece of colouring than the Lavinia. As a picture of Infancy and Age contrasted with picturesque effect, it ranks high in our estimation.

No. 138. *The Poet recording a Thought— "a fine phrenzy,"* by H. Ashby,

Is painted in the same spirit with Mr. Ashby's Attic Artist, which he exhibited last year, and with a pencil somewhat improved, yet still capable of further improvement. Mr. Ashby might still look with advantage at Teniers or Wilkie, or at Mr. Mulready's

Picture which hangs in the next room to his own.

The Muse of Painting here *ascends* to celebrate the alliance of Poetry and Poverty. The time-torn Garret of the Poet is characteristically strewed with written papers: (among which we discover an Ode on the Death of Nelson) the various articles of the Poets dress; an Italian guittar, an Arcadian landscape, &c. &c. A wretched portrait of his Chloe or Amaryllis hang against the tattered wall, and his walking cane is so placed as to prevent the bleak wind, the idea of which is admirably suggested between the open planks, from forcing open his chamber door.

It is morning, and the Poet awakening from Elysian dreams, has raised himself in his bed to record a brilliant thought. His imagination has been dull the preceding night, and you perceive that he has turned down his only half-burned candle with prosaic œconomy. We beg to suggest to Mr. Ashby, if he should ever repeat this subject, whether it would not be more *poetic* to let us see that the candle of the preceding had expired—a natural death—in the save-all.

The action of Mr. Ashby's poet is natural; sufficiently easy, and sufficiently uneasy. But his face is deficient in enthusiastic expression: for though the Poet be a self-fancied poet, his enthusiasm should be real. The chiaroscuro has a satisfactory degree of force, without being overdone.

LANDSCAPES.

No. 140. *Landscape: Composition from Nature.* By Miss Coward.

The manner in which this picture is denominated, is new and not very intelligible. It seems to confound distinctions which have been generally received; and to attempt to break down the limits which we have been accustomed to regard, as seperating reality from fiction.

On the left hand corner is part of a ruined abbey, which bears some resemblance to that of Malmsbury: to the right is a screen of trees which seems to form part of a forest, beyond which is seen an open country. The whole is assimilated with a moderate share of artist like skill; the general effect is good, and the ground, in particular, well painted: but the stems and branches of the trees should have been thicker or more numerous, to sustain the quantity of impending foliage, which Miss Coward has here painted; and that part of the blue of the sky, which is above the trees, should have been somewhat warmer to fill up the system of harmony in her colouring.

No. 247, *is entitled a Composition.* By R. Sass.

It should have been called a *compilation* from two pictures painted by Wilson, from the story of *Niobe:* either of which Mr. Sass had much better have tried to copy, than have tried to alter. Enough of the exterior of Wilson is retained to give something of a general *imposing* effect to Mr. Sass's picture.

A cow, and a poorly drawn figure, which is meant, we suppose, for a cow-herd, are incredibly, and out of all proportion to the landscape, *brought in*, for we cannot say introduced, on the fore-ground: these are copied from Zuccarelli.

No. 295, *Landscape and Figures.—Composition. By the same Artist.*

This painting (unless it be compiled from pictures by Swaneveldt *) is more original than the above. Some parts of the trees are tolerably well painted, but not so the ground. The composition (so to call it) does not hold well together, and would form two upright landscapes better than it constitutes one lengthways.

This artist should, at least, be attentive to his natural horizon, where he would introduce a waterfall; but, in truth, he has much to learn as a composer of landscapes.

In Nos. 319, *A Waterfall; and* 320, *A Storm—Mewross Lake, Killarney, Ireland,*—he aims at the *extra*-ordinary, before he is master of ordinary nature. Mr. Sass's manner of pencilling is here, at once, fearless and vulgar: not bold, but impudent.

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* This suspicion cannot be the smallest disparagement to the reputation or abilities of Mr Sass.

Nos. 137 *and* 139, *are a pair of small upright Landscapes. By* B. Barker, *of Bath.*

Scenes of simple nature, such as Ruysdael or Gainsborough would have chosen; the evident offspring of sensibility to the beauties of such harmonious colouring, and such accidental forms as the tasteful eye alone discovers, though nature abounds with them.

Quam multa vident pictores!—Cicero.

Nos. 176 *and* 191, *are another pair of Landscapes.*

Scenes of wider extent, painted from the same palette, and not less successfully. In chiaroscuro and colour, they are various, rich, chaste, and harmonious. They invite, but do not assail, the eye: we see them at a glance, but we know not how long we stand before them, in willing forgetfulness. In pictures of this size and kind, the feeling of a consummate landscape painter of the old school, attends Mr. Barker's pencil.

In the south-room are another pair of *Landscapes*, by the same Artist, (Nos. 234 and 246) of somewhat longer dimensions, and in style somewhat more resembling the earlier landscapes of Gainsborough.

No. 251. *Landscape, a Composition,*

Is still larger, and in character and chiaroscuro, grander, than the pair we have just noticed. A river with rocky banks and a waterfall, with the effect of a vertical burst of sunshine, are here treated with great ability; but Mr. B. Barker must allow us to observe that his merits as a painter, do not expand with the size of his canvass.

On the contrary, Nos. 271, 272, 73, which are *small landscapes* (of not more than six inches in length) are among the very best of his performances, which we have yet had the pleasure of seeing. They are exquisite for their freedom of penciling and fidelity to nature. The latter pair (271, 273) wherein the Artist has made use of Berghem, without copying him, can hardly be too highly praised; and that with the *Rembrandt-esque* effect, which hangs between them is scarcely less admirable. The two former we observe are sold, and happy must be the purchaser.

No. 298 *Cottages*, by the same Artist, on the bank of a brawling river, has a sky of peculiar grandeur, and a forcible general effect, with great depth of tone.

In richness and solemnity of tone and colour, and in picturesque feeling, no landscape-painter in the present exhibition has gone beyond Mr. B. Barker: yet we presume to think that his larger works would admit, with advantage, of a little more detail of drawing in the nearer parts. His tasteful touch, which is so completely fascinating in his smaller pictures, does not stand him in equal stead in his larger, though its wild ramblings have still much of landscape witchery.

EXHIBITIONS.

April 23.

ALL the annual public Exhibitions of Paintings, Drawings, &c. will shortly be open, and our readers will see in our next Number, that we shall have devoted to them no inconsiderable portion of our attention. Of the two Water Colour Societies, one has removed its Exhibition from Bond-street, to the Great Rooms, at Spring Gardens, where the Incorporated Society of Artists of Great Britain, were formerly wont to exhibit, and the other from Lower Brook-street, to No. 101, New Bond-street. Both of these opened yesterday to the public, at the usual price of admission; and to-morrow Mr. Turner, the Academician, will gratuitously open to the classes of Dilletanti, Connoisseurs, and Artists, his gallery in Queen Anne-street West, which will continue open till the day preceding the birthday of his Majesty. The Exhibition of the Royal Academy will open on May the 1st.

The slight view which we have taken of the Exhibitions of the two Societies of Painters in Water Colours, justifies the good opinion which we believe has been generally formed of these little independent republics of art. The heroes of the pencil, have not been backward in enterprise: it remains for the public to crown them with honour and reward, proportionate to their several degrees of merit.

CATALOGUE RAISONNÉ.

COMMENCING JANUARY, 1809.

VOYAGES AND TRAVELS.

Caledonian Sketches; or, a Tour through Scotland, in 1807*: to which is prefixed an Explanatory Address to the Public upon a recent Trial. By Sir John Carr. London,* 1809, *4to. £2. 2s. boards. pp.* 541.

After a short Dedication to Viscount Valentia, the "Explanatory Address" follows, in which Sir John seems to be extremely anxious to establish two points: the first, that he did not feel the lash of satire inflicted by the Author of "*My Pocket Book,*" but was only angry, because he was caricatured in the prints of that work; and the second, that he was not prompted by Sir Richard Phillips to bring an action at law, against the Publishers of "*My Pocket Book,*" of which that worthy Knight has been accused; and Sir *John* solemnly declares, that Sir *Richard* never excited him to such a measure, and that he (the Author) holds too respectable a situation in society, to encourage an expectation that he could be made the instrument of gratifying any man's private animosity.

The Tour through Scotland, is comprised in twenty-eight chapters, the first and second of which are occupied in describing Cambridge, Stamford, York, Durham, and Newcastle. The following ten, contain an account of Edinburgh, and its vicinity, on leaving which, the author goes to Linlithgow. In the thirteenth chapter we find him at Falkirk, and the Carron Iron works. In the fourteenth, at Alloa, Kinross, and Perth; in the fifteenth, at Scone, Dundee, Montrose, and Aberdeen; and in the following one he gives a long description of the latter city, its manufactures, colleges, and literature. In the seventeenth, Sir John describes Slane's Castle, the seat of the Earl of Errol, the Buller of Buchan, Peterhead, Banff, and Elgin. In the succeeding one he is at Torres, Nairn, Fort St. George, on the Moor of Culloden, and at Inverness, where, having arrived in the Highlands, the following chapters, to the twenty-fourth, are occupied in describing the more remarkable places, &c. in that romantic country. The twenty-fifth, twenty-sixth, and twenty-seventh, are occupied with descriptions of the scenery of the Hebreides, and the twenty-eighth describes Loch Tay, Dunheld, Glasgow, &c.

This volume is embellished with twelve Engravings, in *aqua tinta*, from drawings made by the author: the plates are far from being excellent, but they are better than those which embellish the "*Stranger in Ireland.*." The subjects are the Old and New Town of Edinburgh, Jedburgh, Stirling Castle, Perth, the New Bridge at Aberdeen, Inverness, Inverary, and Castle; Dumbarton, Killon, Dunheld, and Glasgow.

HISTORY AND POLITICS.

Thoughts on Libels, and an Impartial Inquiry into the Present State of the British Army, with a few words in Answer to Cobbett's Critique on the Book, before it was published!! Inscribed (without permission) to his Royal Highness Frederick, Duke of York and Albany. By a Patriotic Loyalist.

This pamphlet contains considerations on the difficulty of convicting Notorious Defamatory Writers; and on effects which arise from delay, in making them the subjects of a prosecution: also a *convincing* explanation of the *flourishing*, and *improved* state of the Army of England, under the *present* (late) Commander-in-Chief; and reflections on the danger with which the Constitution is threatened, by systematical attacks upon the public and private characters of

Princes, and the high Officers of the Executive Government.

The abilities employed in this work are very inadequate to the attainment of its object. But this is less to be wondered at, if we reflect a moment upon the gigantic powers, which it would require to remove from the public mind, those impressions which recent occurrences have made upon it.

Narrative of the Siege of Zaragoza. By C. R. Vaughan, M. B. Fellow of All Soul's College, Oxford; and one of Dr. Radcliffe's travelling Fellows from that University. 1809.

In the preface to this entertaining and very interesting work, we are informed, that Dr. Vaughan made a tour through Spain, during the last summer, and among other places visited Zaragoza; here he received many civilities from the great Palafox, of whom the writer gives a very spirited account. If it were not for the credit which is unquestionably due to Dr. Vaughan, we should have been almost inclined to doubt the possibility of those great exertions, which the inhabitants of this place made, in order to defend themselves against the French.

If Madrid had only opposed the same obstinate resistance, the French army must have mouldered away under its walls. It appears, that early in the month of June, the French sent nearly 10,000 men, from Pamplona, in order to possess themselves of Zaragoza, at which period no plan for its defence had been organized; on the 15th, a furious attack was made by the French, but the obstinate and desperate valour of the brave Aragonese obliged them to retire, after a most bloody conflict. On the 28th, the enemy had obtained possession of a high ground, by which the city and its desperate defenders were greatly exposed to the accumulated miseries of unequal warfare; they beheld their wives and children expiring, with hunger and fatigue, beside them. The Convent of Santa Gracia being set on fire by the bombs of the enemy, they entered by a breach which had been made, and possessed themselves of one-half of the place, when the General, who commanded the French, demanded the capitulation in the follow words:

"*Quartel General—Santa Engraci.*
La Capitulation."

To which the brave Spaniard returned this equally laconic answer:—

"*Quartel General—Zaragoza,*
Querra al Cuchello.
PALAFOX.

Which is—"War, even to the knife;" and is expressive of the determination to use the last means of defence. The courage of the men was animated by the women, and emulated by the boys, great proportion of whom lost their lives from a furious and undisciplined valour, which could not be restrained. After suffering all the horrors of a continued bombardment, on the morning of the 15th of August, to the great surprise of the Aragonese, the French columns were seen, at a distance, retreating over the plain on the road to Pamplona.

Whatever fate has since attended the brave, but unfortunate inhabitants of this city, and their intrepid leader, whatever may be the ultimate fate of their devoted country, the Aragonese have done their duty.—The sympathy of Britons, and of all the world, must be excited towards them. May a spark of that etherial fire, which animated these brave men, and which elicited prodigies of valour, that rival the most gigantic efforts of Grecian or Roman virtue, in their better days, light up in the bosoms of all their countrymen, the pure flame of devotion, for the liberties of their country, and it may yet be saved.

Remarks on the Jacobinical Tendency of the Edinburgh Review, &c. &c. By R. Wharton, Esq. M. P.

These 'Remarks' are epistolary addressed to the Earl of Lonsdale, and, within the short space of forty-six pages, contain matter of serious import against some Writer in the 'Edinburgh Review.' Mr. R. Wharton standing as one of the Representatives in Parliament for the City of Durham, conceives himself called upon to animadvert on the political disquisitions of our northern foe-men, expose their insiduous tendency,

and reprobate their undisguised republicanism. The critical articles which seem to have more immediately attracted his attention, and to have employed his pen, are the Edinburgh Reviewer's account of the Exposition by Don Pedro Cevallos, and of the regicidial Memoirs of Colonel Hutchinson. Of the present pamphlet, we have no doubt the remarks which are levelled at aonymous reviewing, would prove highly acceptable to the generality of our Readers, but the inconsiderable space we are necessarily obliged to allow to works of a less scientific, and to those of a political nature, obliges us to refer our Readers to the pamphlet, pages 6 and 7.

BIOGRAPHY.

Public Characters of 1809-10. *London*, 1809. *Price* 12*s. in boards. pp.* 604.

This volume contains a short preface, an account of the former volume, and notices of the following public Characters :—

1. D. R. Burgess, Bishop of St. Davids.
2. Rev. William Coxe.
3. Sir Philip Francis, K. B.
4. Marquis of Lansdowne.
5. Lord Henry Petty.
6. Lord Holland.
7. Sir William Grant.
8. The American Chief Justice Jay.
9. Mr. Dempster.
10. Marquis of Lothian.
11. Earl of Dundonald.
12. Lord Cochrane.
13. Rear-Admiral Sir Alexander Cochrane.
14. Colonel A. C. Johnstone.
15. The American Governor Clinton.
16. Sir Samuel Romilly.
17. General Sir John Stuart.
18. Dr. Bathurst, Bishop of Norwich
19. General Fitzpatrick.
20. Captain Sir Edward Berry.
21. Right Hon. Spencer Perceval.
22. Mr. Sturt.
23. Mr. M. P. Andrews.
24. Mr. Filmer Honywood.
25. Mr. Professor Davy.

"The Appendix," it is observed, "contains a variety of additions, as well as emendations; some of the articles are calculated to gratify curiosity." They rather appear to us a necessary table of *errata.*

We think there are but few of the characters exhibited in this work, that will be insensible to a certain extent of degradation, from the manner in which this ill-assorted medley of materials relating to them is detailed to the public. To point out the inaccuracies, and deficiencies of this volume, would occupy more time, and more of our paper than we can allow to such a work, but the inclination we feel towards the genuine sons of science, induces us to be more particular in our examination of the character of Professor Davy.

It is the last memoir contained in this motley volume, (and which is announced with unusual pomp, in a paragraph of the preface), that affects to bring us acquainted with the ingenious Professor of the Royal Institution; a philosopher whose successful labours, especially in the field of *Electro-chemical science*, have placed him beyond the reach of envy and almost beyond the hope of emulation. Even amidst the "Din of War" by tacit and unequivocal consent, the conqueror of Austerlitz has, to his eternal credit, decreed to Mr. Davy, the prize to be awarded to the most successful cultivator of this novel branch of natural knowledge. Dr. Beddoes is named as having first plucked from obscurity in Penzance, (or at Truro we are rather inclined to think) this promising philosophic Scion. He is mentioned by the Doctor, in a prospectus of the views, aim, and object of the Pneumatic Institution at the Hot-wells at Bristol, in terms highly creditable both to himself and the candour of his patron. Indeed it should seem that the progress of the Institution was in some measure arrested from the difficulty of discovering a suitable manipulator and superintendant. "Having at length found a gentleman equal to my expectations and superior to my hopes" alluding to Mr. Davy, we are enabled, says the Doctor, to proceed). It is most probable that the elegant French work "*La Medicine éclaire par les sciences physiques*" first suggested to Dr. Beddoes, the formation of a Pneumatic Institution at the

hot-wells, which seems to have immediately declined on the translation of Mr. Davy to the wider Theatre of the Royal Institution: we must correct the editor of this memoir. by informing him that Mr. Davy was at first assistant to Dr. Garnett, and that after four years probation, it was proposed he should become joint Lecturer or Professor. The misunderstanding and scism, at the period to which we allude, between Count Rumford, the then sole manager, and Dr. Garnett the professor, led to the appointment of Mr. Davy and the entire secession of Dr. Garnett from this Institution.

The Bakerian Lecturer of Mr. Davy in 1806 on "*some chemical agencies of electricity*" and that of 1807 the subject of which was "*some new phenomena of chemical changes, produced by electricity, particularly the decomposition of the fixed alcalis and the exhibition of new substances which constitute their basis and on the general nature of alcaline bodies*;" together with a copious abstract of the professors Syllabus, published in 1802, furnish the principal features of this memoir. But these by no means embrace the whole of those pursuits in which it is well known Mr. Davy has been so generally and successfully employed. His being professor to the Honourable the Board of Agriculture, is not even hinted at, and his able and original work "Researches, concerning the *Nitrous Oxide*" is passed over in silence.

It is true his Eudiometrical discoveries are glanced at *en passant*, and of these many readers might wish to have had a more detailed account, since the conclusions thence deducible, lead to a different view of the proportions of the constituents of the atmosphere than appear to have resulted from the united experiments of Dr. Priestley (styled by the editor *another name for science*) Monsieur Lavoisier, and the pneumatic philosophers in general.

His able and correct view of the effect of the nitrous oxide when taken into the lungs by inhalation ought to have been noticed, because he was assuredly the first who announced the peculiar and distinguishing characteristics of this gas "which excites great exhilaration, an irresistible propensity to laughter, a rapid flow of vivid ideas, and an unusual fitness for muscular exertion, which are in no cases succeeded by any depression of nervous energy."

His contributions on the subject of caloric and light, and the excitation or movement of temperature on the friction of pieces of ice, with a view to the maintenance or overthrow of Count Rumford's peculiar notions respecting the generation of heat by friction were surely worthy of one line of record. And among numerous other omissions we may add that his chemico philological attempts in the character of Neologist with a view to the emendation of the nomenclature of Lavoisier Fourcroy Guyton de Morveau and La Place—have been also unnoticed. In addition to the metallic nature of the alcalis we may add that Mr. Davy has continued his galvanic researches, and discovered that the earths are also oxides of metals with the peculiar characters of which the ingenious professor is at present occupied, 100 grains of soda contain 80 of metal and 20 of oxygen, while pot-ash contains in 100 parts by weight 84 parts metal and 16 oxygen. These metals are very different in several of their properties. They are proposed to be named *sodium* and *potassium* analagous to the inflection of other nouns, designating, (agreeably to the nomenclature of the French academicians) the names of metals. The singular discovery of the metallic nature of ammonia, confirmed by the Swedish chemists, we also owe to our industrious professor. Mr. Davy having established the metallic nature of the alcaline earths, proposes to name them *Barium*, *Strontium*, *Calcium*, and *Margnium*.

Mr. Davy's experiments on Galvanism as singular as satisfactory have led to general views of *electro chemical science* which could not have been previously imagined, and the value of which will be hereafter appreciated much more correctly than they can possibly be at the present day.—To the pathologist and physiologist their importance will be immediately obvious as connected with the doctrine of vitality—and doubtless many occult operations of nature particularly the elucidation of geologic and meteoric phenomena will be rendered as to

their causes and consequences much more obvious. Art will be equally aided.

In many of the preceding memoirs the editors have given us specimens of the elocution of the several characters, Senators, Gentlemen of the long robe or public orators, the popularity of Mr. Davy, as a lecturer at least, intitled him to a similar attention. All that we find on this subject on perusing the hasty and imperfect sketch of his life and labour before us is as follows.

Davy maintains, "that facts alone form the strength and vitality of science." Farther that "knowledge ought to be consecrated to the use of mankind for whose benefit it was intended. In this point of view, Plato was inferior to Anaxagoras, the former wished to conceal science under a veil of mystecism, the latter worshipped her in public; the one in penury, in solitude, in exile, appears more admirable to him than the other enjoying all the luxuries of the Court of either Dyonisius."

To this we will add another specimen of his didactic manner as public teacher. To those, who have neither the taste nor inclination to investigate subjects so foreign in appearance to their ordinary pursuits, Mr. Davy thus addressed himself, in one of his preliminary discourses, which the writer of this article finds among his short-hand notes, taken down at the time. "To men collected in great cities, who are wearied by the constant recurrence of similar artificial pursuits and objects, and who are in need of sources of permanent attachment, the cultivation of chemistry, and the physical sciences, may be eminently beneficial; for in all their applications they exhibit, almost an infinite variety of effects, connected with a simplicity of design. They demonstrate that every being is intended for some definite end or purpose. They attach feelings of importance even to inanimate objects, and they furnish to the mind means of obtaining enjoyment, unconnected either with the labour or misery of others."

"To the man of business or mechanical employment, the pursuit of experimental research may afford a simple pleasure, unconnected with the gratification of unnecessary wants, and leading to such an expansion of the faculties of the mind, as must give it dignity and power.

"To the refined and fashionable classes of society, it may become a source of consolation and happiness in those moments of solitude, when the habits of the world are considered with indifference. It may destroy diseases of the imagination, owing to too deep a sensibility, and it may attach the affections to objects useful and permanent."

Of the style of this memoir, what should be said will equally apply to many others in this work. It is more remarkable for *verbiage* than vigour of language: for unpolished loquacity than erudite concinuity.

We will take leave of the valuable subject of it in the words of the elegant *Sylva*.

Marmore de Pario Statuas si ponere possem,
Pingere vel vultus, vivoque polire colore:
Ducere si possem referentes ære figuras,
Carmine vel dignos memori committere famæ,
Sive viros meritos cælo stellisque beare,
Davium statue, color, æs, carmenque referrent;*
Stares et in cælo, radiantibus inclytus astris,
Quà Draco Junonis sublimes dividit arctos,
Aut ubi cum Jovis, lyra volvetur, orphica cygno.

Sylva. In doctiss. vir. R. Aschum. laudem.

London Characters, or Anecdotes; Fashions and Customs of the present Century. By Sir Barnaby Sketchwell. 2 vols. 8vo. 2d edition.

We have read some parts of this work with considerable pleasure, other parts with unfeigned concern, and some with disgust. The characters which have produced this last sensation, are too well known, and the likenesses too strongly marked to produce any other. The boldness with which some of these sketches are drawn, are evidence of the spirit rather than of the prudence of the author; but we shall give his apology in his own words:

In vain the daily eloquence of dignified or

* Aschamum. To this well merited meed of praise, we will only add, by way of valeto, "*Serò in cœlum redeat.*"

popular preachers thunders in all churches, chapels, meeting-houses, and tabernacles, from St. Paul's to the brick-fields of Somer's-town; in vain the pen of our dramatists, from the immortal swan of the Avon down to the croaking farce-writers in the Haymarket, have exposed to ridicule, in all kinds of shapes and descriptions, the votaries of vice and folly, *no reform is to be expected.*

The Serpentine River, and the Bason in the Park, reflect on their conscious waves, the ghosts of the bodies which foul *suicide* has polluted their waters with. *Gambling* swears and rages aloud with madness and despondency, in St. James's and Germyn-street. *Crim. Con.* with unheard of impudence drives the horned cattle to the *Forum*, from the west end of the town to Shoreditch and the Borough; and through all the columns of our newspapers sly *elopement*, with the post-chaise in readiness, steals off our daughters and wives, escapes to the out-of-the-way inn. and gallops into public scandal. No! no! Reform is not to be expected till we shew *Vice* and her enormities to herself, and make her blush.

This is truly an Herculean labour; but the author has considerable abilities; we recommend him, however, to direct them with greater prudence and caution.

THEOLOGY.

Familiar Discourses upon the Apostles Creed, Lord's Prayer, and the Litany. By a Dignitary of the Church. London, 8vo. 6s. 1809.

These discourses are fourteen in number, and are such as we might have expected from a "Dignitary of the Church." They are perspicuous, sensible, and orthodox; but, they are not to be ranked among the higher order of compositions. The writer informs us, that his object was to promote "Christian knowledge, inform the ignorant, and discharge a duty." If all the Dignitaries of the Church were as well employed, we should not have to lament the increase of Sectarists, or the gigantic strides of methodism.

The Constancy of Israel: an unprejudiced Illustration of some of the most important Texts of the Bible; or, a Polemical, Critical, and Theological Reply to a Public Letter, by Lord Crawford, addressed to the Hebrew Nation. Written, without prejudice, by Solomon Bennet, native of Poland, and professing the Arts, in London. 8vo. *pp.* 233.

This writer may be a good artist, but is certainly a very indifferent Theologian.—We think the engraving the best part of *his work.*

Two Sermons, preached on the 1st *day of January,* 1809, *at Hanover-street Chapel: and on the 8th of the same month, at Worship-street Chapel, London. By Joseph Nightingale, Author of "a Portraiture of Methodism," &c. &c. Published by request. Longman,* 1809.

These two sermons are written with great moderation. We are informed by their author, that they were composed without the most distant view to publication, and are now printed in compliance with a request, he knew not how to deny. This apology may be satisfactory to the author, and acquit him to his own feelings for the want of those last touches, which the writer should certainly have bestowed upon some parts of these compositions: but we think that it is holding the public very cheap, and the frequent repetition of excuses of this nature calls for animadversion much oftener than it is afforded.

The Christian Name: a Discourse preached to the Congregation, assembling in Mill-hill Chapel, Leeds, on Sunday, October 30, 1808, *on accepting the Pastoral Office, in that place: published by particular request. By Thomas Jervis.* 1s. 6*d.* 1809.

The object of this discourse is to recommend a total disuse of all the names, by which the several Sects that constitute the Christian Church are distinguished.

If Christ were on earth, each sect would claim him, and it is presumed that speculative differences of opinion would neither exclude one sect from his love, or annihilate the pretensions of another. Mr. Jervis, therefore, exhorts all who profess a belief in him, to keep the Unity of the Spirit in

the bond of peace, for one is our Master, even Christ.

A Sermon preached on the 8th of February, 1809, *being the day appointed for a General Fast, at the Parish Church of Loughton, in Essex. By the Rev. Robert Baynes, LL.B. Curate.* 1s. *or* 50 *copies for* 40s. *Longman*, 1809.

In a very sensible and unaffected discourse Mr. Baynes has endeavoured to lay before his hearers, the natural and true interest which every class of the community have in resisting the invasion of a foreign enemy, and thence deduces the plain and obvious necessity of submitting, with patience, and even with a degree of alacrity, to those burthens which are necessarily imposed on the country for its defence.

Sunday Reflections. By the Author of "Thoughts on Affectation." pp. 389. 6s. *boards.*

If, as the present author says, there are many of those who "read the words of their Bible with *any reflection* at all," then it may be well, if he can get them to read his book, to "attend to the reflections he offers on the Lessons for the Sunday." A spirit of piety pervades the whole of this work; and its contents may be beneficially read by those for whose service it is designed.

Practical and Famliar Sermons, &c. &c. By the Rev. Edward Cooper, &c. &c. pp. 323.

Mr. Cooper inscribes this volume of sermons to the Rev. Thomas Gisborne, who stands almost equally distinguished as a divine and a poet, and who is here presented to us in the engaging character of a friend. These sermons, of which the number is twenty, are, as the preacher describes them, upon his title-leaf, "practical and really calculated," as they were wrote, "for parochial and domestic instruction." Mr. Cooper is rector of Hamstall Ridware, in the county of Stafford; and if his pulpit eloquence seconds his written compositions, his parishioners ought to felicitate themselves on the possession of such a clerical instructor. His exordiums, however, would admit of being lengthened, and the sermons are very short.

An Address to the Public, upon the Dangerous Tendency of the London Female Penitentiary, &c. &c. By William Hale. pp. 68.

A Defence of the London Female Penitentiary, &c. &c. &c. By William Shrubsole. pp. 46.

Here are two Williams fairly at issue; and, certainly, the 'Address' and the 'Defence' ought, upon the known adage, to be read together. While the abstract question, as to the eligibility of establishing Female Penitentiaries, or Magdalen Hospitals, (which rests on its own ground), is mingled with evangelical speculations, we must not expect to find it rationally treated. If argument be on the side of William Hale, there is more of humanity on the side of William Shrubsole, and, we may add, more of expediency. Without inquiring as to the causes of Female Prostitution, its evident consequences are such as to demand the application of immediate remedies. Patients ought not surely be left to expire, while physicians retire to consult.

The New Whole Duty of Prayer: &c. &c. &c. &c. pp. 397.

Here are no less than 99 Prayers, terminated with 5 Thanksgivings, proposed for the use of religious persons, at various times, according to their necessities. If this book were to be the test of our national piety, petitioning would seem to be in far more esteem with us than Thanksgiving. If we do not absolutely "forget all his benefits" in whom "we live and have our being," still we are not (there is much reason to fear) sufficiently sensible of the blessings with which we are continually surrounded. As to such manuals of devotion as the present volume, the 'Whole Duty of Prayer' or the 'New Whole Duty of Prayer,' they may serve, like the 'Complete Letter-Writer,' the purpose of those persons who know not how to make use of their own hearts and heads; but since these persons form no great portion of the men of this age, our manuals of devotion will soon be found, if found at all, reposing snugly in the hidden corners of our houses. He who spake as never man spake, and who admonished as

that we know not how to pray as we ought, did, in his compassion to us, teach us what to say, when we pray; and it constitutes the principal recommendation of the 'New Whole Duty of Prayer,' new as it seems, that its prayers conclude with "the comprehensive form of words" prescribed for our use by the Divine Author of our Religion. Novelty is not be expected, except on fast-days, in the genuine effusions of religious intercession. One of the best prayers here proposed, at page 355, is the 'Prayer for a Minister.' The two prayers framed for 'a Husband' and 'a Wife,' doubtless without design, contain parts exceedingly reprehensible.

The Credibility of the Jewish Exodus defended against some Remarks of Edward Gibbon, Esq. and the Edinburgh Reviewers. By the Rev. W. Cockburn, A. M. Christian Advocate in the University of Cambridge, &c. &c. London, 1809, small 8vo. pp. 93. 3s. 6d. sewed. Hatchard.

This small volume is divided into four chapters. The first contains some preliminary observations, relating to the question in dispute. A book was published, about two years ago, under the title of "*An Historical View of Christianity; with a Commentary, by Edward Gibbon, Esq. and Viscount Bolingbroke, &c.*" This book came under the notice of the Edinburgh Reviewers in their 13th volume, and between the editor of the former and the conductor of the latter, the two following objections, made by them, to the truth of the Mosaic account of the Jewish Exodus, induced Mr. Cockburn to defend that event in the pages before us. He reduces the arguments of his opponents to the two following positions, viz.

First. It is in the highest degree improbable, and therefore not to be believed, that if the followers of Moses, and of Joshua, had witnessed the miracles recorded in the Old Testament, they would have beheld them with careless indifference: been guilty of continued idolatry; and remained unconvinced that the being, by whose power these wonders were performed, was the God of the Universe.

But the Mosaic History relates, that the contemporaries of Moses and of Joshua did behold such stupendous miracles, with careless indifference; that they were, notwithstanding these miracles, guilty of continued idolatry: and that they remained unconvinced that the being by whose power these wonders were performed, was the God of the Universe.

Therefore the Mosaic History is in the highest degree improbable and not to be believed.

Secondly. It is strange that the present Jews should be induced, by a belief of the Mosaic miracles, to worship the God of Moses and of Joshua, whom the contemporaries of Moses and of Joshua rejected.

In the second chapter which treats of the contemporaries of Moses, the author, after bringing numerous proofs from Scripture in contravention of the first position, and by an attentive survey of the story, and a comparison of dates, discovers, that all the offences of the first race of emigrants were committed in the first eighteen months, and that during the next thirty-eight years, only one infringement of the law is laid to their charge; he, therefore, concludes that the miracle of Moses had not been beheld with careless indifference by his contemporaries. In the third chapter which treats of the contemporaries of Joshua, or the second generation of those who passed through the Wilderness of Sinai, and of whose exemplary piety to God and obedience to the law, the Scripture pronounces its unequivocal testimony, the author says, that we must feel ourselves justified in concluding that the premises, on which is founded the first position of his opponents, are false in fact.

Mr. Cockburn having shewn from the sacred writings that the contemporaries of Moses and Joshua *did not reject* that God, whom their posterity adore; the second position of his opponents falls to the ground without further argument.

Sunday Papers: addressed to Youth, on the Importance of Practical Religion. London, 1809. Small 8vo. pp. 134.—3s. sewed.

These Papers were written by a Lady for the benefit of her own children, and were call-

ed Sunday Papers, because intended for religious instruction on that day. They consist of twenty-one, and have the following titles:—On true Religion; the Advantages of early Piety; the Sabbath; the Old and New Covenants; Christian Knowledge; the Universal and particular Providence of God; the true Worship of God; the Love of God; the Holy Spirit; the Christian Graces; Humility; Pride; Truth; Prayer; the proper Use of Reason, and the Passions in Religion; Christian Conservation; Self Command; the Advantages and Disadvantages of Riches; Reasons why the Sabbath is often found a dull and wearisome Day; Perseverance; Death.

CLASSICAL LITERATURE, TRANSLATIONS, &c.

The Remains of Hesiod the Ascraen, translated from the Greek into English Verse, with a preliminary Dissertation, and Notes by Charles Abraham Etson, 1809. *Longman and Co. pp.* 390.

It is observed, by the translator, that it has been the fate of Hesiod to excite but little competition. The obsolete version of Chapman, extends only to the "works and days." The battle of the gods is to to be found among the poems of Dr. Broome, and some greatly superior passages are given in the Analysis of Ancient Metaphysics. The only attempt at a general translation is that of Thomas Cooke, but this is a very slovenly performance. A translation of Hesiod is, perhaps, but little calculated to become popular. The learned translator has adopted blank verse for the theogony, and the shield of Achilles, and couplets for the Works and Days. With respect to the mythological part, he has preferred Mr. Bryant's luminous and comprehensive system, before the scheme of the Phænecian primitives, instituted by Le Clerc, and the theory of parable and moral allegory, invented by Lord Bacon, to which Cooke has had recourse.

Besides the preface, of which the above is a summary, there is a Dissertation on the writing, life, and æra of Hesiod. The theogony or generation of the gods, is a rhapsody in honour of the muses. It opens with a description of their solemn dances on Helicon, and of the hymns which they sing during their nightly visitation of the earth. The poet then describes their employments in Heaven, their birth and dignity, their influence on kings, minstrels, and bands, and finishes with invoking their assistance and proposing his subject. The *Cosmogony*, or Origin of Nature, then commences, and blends into the theogony, which is continued through the whole poem, and concludes with the race of Demi-gods, or those born from the loves of goddesses and mortals. The following legendary tales are interwoven episodically with the main subject. 1. The Conspiracy of Earth and Cronus, or Saturn against Uranus or Heaven. 2. The Concealment of the Infant Jupiter. 3. The Impiety and Punishment of Prometheus. 4. The Creation of Pandora, or Woman. 5. The War of the Gods and Titans. 6. The Combat of Jupiter and Typhæus.

The exordium of the "Works and Days" is a rhapsody on Jupiter. The poem itself comprehends the general œconomy of industry and morals. Two *strifes* are said to have been sent into the world, one promoting dissention, the other emulation. Perses is exhorted to abjure the former, and embrace the latter—cheap contentment is apostrophized as the true secret of happiness. The origin of labour is deduced from the resentment of Jupiter against Prometheus, which led to the creation of Pandora, or woman. The degeneracy of man is then traced through successive ages. The three first are the golden, silver, and brazen—the fourth has no metallic distinction but described as the heroic. The fifth is styled the iron age, in which Modesty and Justice took their flight to heaven. Justice is at length introduced again, as carrying her complaints to the feet of Jupiter, and obtaining that the crimes of rulers shall be visited on their people, a pathetic appeal is then made to the rulers. after some unconnected precepts, the poet enters on the Georgical part of the subject, including a description of Summer and Winter. He then treats of navigation, introduces some desultory observations on religion, morals, and superstition, and concludes with

a description of days, which are divided into holy, auspicious and inauspicious, mixed and intermediary, or such as are entitled to no marked observance.

The shield of Achilles is a fragment: the argument of which is, 1. The arrival of Alcmena at Thebes, as the companion of her husband's exile. The expedition of Amphytrion against the Theloboans. The artifice of Jupiter who anticipates his return, and steals the embraces of Alcmena. The birth of Hercules, 2. The meeting of Hercules with Cygnus. The description of his armour, and particularly the Shield diversified with sculptured imagery, 3. The combat.

The work is upon the whole well translated. The notes form a very valuable addition to it, and are highly creditable to the taste and learning of Mr. C. A. Elton.

NOVELS AND ROMANCES.

Female Confessions, or Scenes in Life, in 2 vols. By W. H. Hall, Esq. London, 1809, 9*s.*

This is one of many publications, constantly issuing from the press, which are read without interest, and forgotten without regret.

Francis and Josepha: a Tale, from the German of Huber. 1 *vol. By W. Fardely. London,* 1809.

There is a seductive influence which belongs to novels of this class, highly dangerous to morality. If they fall into the hands of young persons, whose principles are unsettled, they may do much mischief; and, when read even by those who are able to remove the flimsy veil of sentiment and feeling, which is thrown over the principal characters, they can do no good, because they inculcate no virtue, and discourage no vice.

The Tarantula; or, the Dance of Fools: a Satirical Work. 1 *vol. By the Author of the "Rising Sun," &c. London,* 1809.

If obvious common-place observations upon notorious follies, entitle a work to be called "Satirical," this certainly is one; but, after all, it is a more severe satire upon the author, than upon any of those who fall under his lash.

Woman, or Ida of Athens. 4 *vols. By Miss Owenson, Author of "the Wild Irish Girl, the Novice of St. Dominica," &c. London,* 1809.

This novel is certainly inferior to any of the fair authoresses earlier productions. Miss Owenson is no common writer; but the facility, with which she composes, is not the excellence of which she is entitled to boast. The "Wild Irish Girl" is said to have been written in six weeks; the "Sketches" in one; and the present work, although not began till the 20th of last July, was finished on the 18th of October, and is now printed from the first copy. This is rating her own "capabilities" very high, or the judgment of the public very low. It cannot be too often repeated, that whatever is worth doing at all, is worth doing well. Miss Owenson has genius and talents, but she certainly retains a considerable portion of that "careless confidence" with which she gave the first productions of her fancy to "the garish eye of day." The heroine of the work, *Ida*, is the daughter of an Athenian Archon. It is unnecessary to say "how beautiful" she is. Our readers will, perhaps, be pleased at a new trait in the description of a charming female, if they understand what it means, which we are not quite certain that we do:—

"Like Aurora, the extremities of her delicate limbs, were *rosed with flowing hues*, and her little foot as it pressed its naked beauties on a scarlet cushion, resembled that of a youthful Thetis, from its blushing tints, *or* that of a fugitive Atalanta, from its *height (light)* and delicate proportion."

This lady is represented, alternately, as a patriot heroine, a tender mistress, an affectionate daughter, a votarist of pleasure, an adoring wife, and an exemplary mother—*but still in all, and each, a woman!*

The language is voluble but not chaste, it is encumbered with unnecessary and superfluous ornament; many of the words are affected and improper—*conpatriot, commingglement, draped hills, interlaced, inconsequence ambitioned*; the sentiments are not always correct or natural. The political allusions are injudicious, to say no more of

them; and there is something too warm and glowing in the general tone of the expressions. We may add, with but little variation from her own words, that even when love is chased from her pen, her silence is animated by its ardours, whilst delicacy of sentiment is panegyrized, the eulogium is made in the eloquence of passion, if theories are canvassed, or natural sensations described, it is still in the seductive language of pleasure, or with a reference to its pursuits. In one word, Miss Owenson has yet to learn that a love of simplicity is among the latest acquisitions of taste.

This work reminds us of the Corinne ou l'Italie of Madame de Stael, and the comparison is by no means favourable to Miss Owenson.

The Iron Mask, or the Adventures of a Father and a Son. A Romance, translated from a Spanish manuscript, in 3 volumes. By the Rev. John Protheus Hunt. London, 1809.

We think the reverend translator of these volumes miserably employed himself in ushering into the world such unaccountable and absurd improbabilities.

Falconbridge Abbey. A Devonshire Story, in 3 volumes. By Mrs. Hanway, author of Ellenor, and Andrew Stuart. London, 1809.

The author of this novel discovers more vivacity of imagination, than soundness of judgment. Her characters are generally bad, and disgust rather than instruct. The language is sometimes absurd, and frequently ungrammatical. Such words as *intenerate, intenderate, vaticenate*, are not to be tolerated. In spite of these defects, we were, upon the whole, entertained.

The Bachelor. A Novel in 3 Volumes. By George Moore, Esq. London, 1809.

This tale is agreeably written. Its object is to expose the weakness and insufficiency of preconceived systems when opposed to the genuine feelings of nature. The bachelor, from principle, and reflection, is exhibited under the first impressions of an infant passion for the young wife of an aged friend, and is gradually led on through a series of interesting adventures, which terminate in a marriage with his friend's widow.

The Corinna of England, and a Heroine in the Shade. A modern romance, by the author of the Winter in Bath; the Banks of the Weye; the Woman of Colour; Light and Shade ; &c. &c. &c. ! ! !

This novel, or romance, or whatever else its author may choose to denominate it, is, it appears, the production of a pen very fruitful in this species of composition. It affords another melancholy specimen of that depravity of taste by which the age is characterized, and every thing foolish, fantastic, and chimerical, under the name of novel-writing, nourished.—We know that the novel-writers of the present day all profess morality for their object, and are perfectly satisfied that this must be attained, provided well described in the most glowing colours, meets in the end its merited degradation.

We fear, however, that young minds will be but too apt to forget the catastrophe in the contemplation of the scenes which lead to it, and that no conclusion, however moral, can compensate for the danger of the luxurious descriptions to which we have alluded. With respect to the present production, which it has been our misfortune to review, we can only say, that if deficiency of plot, extravagance of character, and vague emptiness of expression, constitute a novel, it is eminently entitled to the epithet. The title of this book is doubtless intended to remind us of the Corinna of Madame de Stael Holstein. We can assure the author we were inclined to think meanly enough of it without the aid of such a comparison. How paradoxical soever the opinions of this authoress may be, she has, at all events, too much genius to become utterly contemptible. Madame Moretow, the heroine, most pathetically winds up the piece, by jumping from the top of an house at the fire of Covent-Garden Theatre ! ! ! "She was killed yet

instantaneously on the ver spot she fell down on!" *Finis coronat opus.*

NATURAL HISTORY AND AGRICULTURE.

The English Botanists Pocket Companion. By James Dede.

The author has followed Withering pretty close in the generic characters, but has not followed him in his arrangement; not being satisfied of the utility of deviating from the sexual system of Linnæus, seeing that in such deviations it is still necessary to retain the distinctions, upon which the four suppressed classes are founded, and, by that means, forming an anomaly in every class to which the plants, belonging to these four, are removed. This work consists of—1. An introduction to botany, and elementary principles of the science; 2. Principles of the classification: 3. Rules for investigating and ascertaining the genera of plants; 4. Generic characters. These are intended only for the study of indigenous plants. 5. A vocabulary of the Technical terms made use of in the work, and not explained in other parts. 6. Index to the Linnæan names of the genera; 7. Index to the English names of the genera.

Mr. D. has (not unsuccessfully) endeavoured to be concise and perspicuous, two qualities which certainly recommend a work of this nature. It is submitted to the public with great diffidence, as the *premier* effort of the author.

MISCELLANIES, INCLUDING THE FINE ARTS.

The Brazil Pilot; or, a Description of the Coast of Brazil. Translated from the Portuguese of Mansel Pimental, Principal Hydrographer to his Majesty John V. of Portugal: to which are added, Charts of some of its most considerable Ports, from MSS. Never before published. London, 1809. *4to. pp.* 78.

This work is divided into six general chapters, which contain—1. General directions for the course from Portugal to the Brazils, &c.; 2. Description of the Coast from Pernambuco to the Shoals of St. Roche; 3. Description or Marks of the Coast from Cape St. Rocque to the Cape of Seara; 4. Courses from the Bahia de Todos or Santos, for the Southern Capitanias; 5. The Course from Buenos Ayres for the Coast of the Brazils; 6. Course from the Rio de Janeiro to Portugal, which will likewise serve for the Course from the Bahia or Pernambuco.—The plates are fifteen in number, and are—

1. General Chart of the Coast of Brazil.
2. Harbour of Bahia, or St. Salvador.
3. Pernambuco.
4. Funando Horonha.
5. Porto Sguro.
6. Abrothos.
7. Rio de Janeiro.
8. Port Alerto.
9. Harbour of St. Sebastian.
10. Santos.
11. Porto St. Pedro.
12. Island of St. Catherine.
13. Paranagua.
14. Harbour of Cananea.
15. Harbour of Colonio Saeramento.

We can give no opinion as to the fidelity or accuracy of this work, upon which alone its utility and value must depend. The latitudes and longitudes on the Coast of Brazil, as given by Pimentel, is prefixed to this publication.

Cobbett's Complete Collection of State Trials. Part I. II. London, 1809. *Royal 8vo. 10s. 6d. each part.*

The State Trials, previously to this publication, were only to be found in an edition of eleven volumes, folio, a form very unwieldly for general use, to say nothing of their incomplete state, or the expence, which latter consideration, added to the scarceness of even this imperfect edition, was a very serious obstacle to their general circulation. The mere reduction of size, from the unmanageable folio to that of royal octavo (uniting economy with convenience), is in itself no inconsiderable improvement; but the edition before us possesses other material advantages: 1, The series commences more than two hundred years prior to the earliest transaction noticed in the former editions; 2, Many very impor-

tant trials, and curious matters, omitted in the former editions, though occurring within the period which those editions embrace, are here supplied; and the series continued down to the present time; 3, Brief historical notices of the conspicuous persons mentioned in the work, or references to published accounts of them will be occasionally inserted; 4, Some trials before courts martial, but those only of the greatest importance, and most general interest, and illustrative of the history of the times, will be preserved in this book. It is estimated that the present collection, including the additional matter to bring the work down to the present time, will be contained in twelve volumes, and that three parts shall make a volume.

The first part contains, 1, Proceedings against Thomas Becket, Archbishop of Canterbury, for high treason, 1163; 2, Articles of Accusation against Hubert de Burg, Earl of Kent, 1239; 3, Proceedings against Piers Gavestone, 1307; 4, Proceedings against Hugh and Hugh le Despenser, 1320; 5, Proceedings against Adam de Orleton, Bishop of Hereford, for treason, 1323; 6, Proceedings against Thomas Earl of Lancaster, for treason, 1322, and 1327: 7, Proceedings against King Edward II. 1327; 8, Impeachment of Roger Mortimer, Earl of March, for treason, 1330; 9, Proceedings against Thomas de Berkeley, for the murder of King Edward II. 1331; 10, Proceedings against John Steatford, Archbishop of Canterbury, for treason, 1341; 11, Proceedings against John Wickliffe, for heresy, 1387, and 1383; 12, Proceedings in parliament against Alexander Nevil, Archbishop of York, Robert Vere, Duke of Ireland, Michael de la Pole, Earl of Suffolk, Robert Tresilian, Lord Chief Justice of England and Nicholas Brambre, some time Mayor of London, and others, for high treason, 1388; 13, Impeachment of Thomas Fitz-Allan, Archbishop of Canterbury, for high treason. 14, Impeachment of Thomas Duke of Gloucester, Richard Earl of Arundel, Thomas Earl of Warwick, Thomas Mortimer, and Sir John Cobham, of high treason, 1397; 15, Articles of accusation against Richard II. King of England, 1399; 16, Proceedings against John Hall for the murder of Thomas Duke of Gloucester, 1399; 17, Proceedings against William Sautre for heresy, 1400; 18, The trial and examination of William Thorpe for heresy, 1407, written by himself; 19, Proceedings against John Badby for heresy, 1409; 20, The trial and examination of Sir John Oldcastle, Lord Cobham, for heresy, 1413; 28, Proceedings upon an *ex post facto* act, against Sir John Mortimer, for making his escape from prison, 1424; 22, Proceedings against H. Beaumont, Bishop of Winchester, for high treason, 1426; 23, Proceedings against William de la Pole, Duke of Suffolk, for high treason, 1451; 24, Proceedings against George Duke of Clarence, brother of King Edward IV. for treason, 1478; 25, The trial of Sir William Stanley, knt. for high treason, 1494-5; 26, The trial of Sir Thomas Empson, knt. and Edmund Dudley, Esq. for high treason, 1509; 27, Trial of Edward Duke of Buckingham, for high treason, 1522; 28, Proceedings relating to the dissolution of the marriage between King Henry VIII. and Catharine of Arragon, 1528; 29, Proceedings against Cardinal Wolsey, upon a præmunire and other offences, 1529; 30, The trial of Sir Thomas More, Lord Chancellor of England, for denying the King's supremacy, 1535; 31, Trial of John Fisher, Bishop of Rochester, for high treason, 1535; 32, Trial of Lord Danes, of the North, for high treason, 1538; 33, The trials of Queen Anna Boleyn and her brother Lord Rochford; of Henry Norris, Mark Smeton, William Brereton, and Sir Francis Weston, for high treason, 1536; 34, Proceedings against Thomas Cromwell, Earl of Essex, for treason, 1541; 35, The trial of Lord Leonard Grey, for high treason, 1541; 36, Trial of Sir Edmund Knevet, for striking a person within the King's palace, 1541; 37, Proceedings against Queen Catherine Howard, for incontinency, 1542; 38, The trial of Henry Earl of Surrey, for high treason, with the proceedings against his father Thomas Duke of Norfolk, 1546; 39, Proceedings against various persons in the reign of Henry VIII. for denying the King's supremacy, &c.; 40, Proceedings in parliament against Sir Thomas Seymour, for high treason, 1549; 41, Proceedings in parliament against Edward Duke of So-

merset, Lord Protector, for high treason, 1550.

MEDICAL BOOKS.

Observations on an Eruptive Disease, which has lately occurred in the town of Sherborne, Dorset, after Vaccination. In a letter to a friend. By Richard Pew, M.D. of Sherborne, 8vo. pp. 32.

This is a sensible well written pamphlet, calculated to remove some of the unfounded prejudices which oppose the progress of vaccination, and to relieve the mind of many an anxious parent from those fears which have been excited, from various quarters, respecting the preventive power of the vaccine inoculation.

The eruption, which gave rise to the present publication, was stated by several practitioners and others adverse to the cause of vaccination, to be true small-pox; it appeared, at different intervals, subsequent to the patients having been inoculated for the cow-pox. It seems, however, to have been different in character from small-pox, and was unattended with danger; and from Dr. Pews's judicious account, we cannot infer, that it in the least degree militates against the safety or the propriety of substituting vaccine for variolous inoculation.

Practical Observations on the Nature and Cure of Strictures in the Urethra. By Wm. Wadd, Member of the Royal College of Surgeons in London, 8vo. pp. 88. 3s. 1809.

The subject of this treatise, is one of the most frequent and distressing which afflicts us poor mortals, and whether occasioned by sin, or by infirmity, few of us escape a practical knowledge of its nature. There are two principal modes of affording relief; one by introducing a simple bougie, and the other by arming the bougie with caustic. The latter mode is more speedy and generally more effectual. But it is attended with more pain, sometimes fails, and, in some instances, has been followed by very unpleasant and even fatal consequences. We are convinced that its use has become more general than necessity warrants, and that it is better to have recourse to it in those cases only, where the simple bougie has not, after a fair trial, succeeded. The author of the present work favours this opinion, and has adduced some strong argument in support of his practices; which he illustrates by several cases. We wish that our chirurgical brethren would attend to Mr. Wadd's advice, when he asserts, "It is by patiently persevering in gentle means, that success is to be secured or expected."

Reports on the Effects of a peculiar Regimen on Schirrous Tumours and Cancerous Ulcers. By W. Lambe, M.D. Fellow of the Royal College of Physicians. 8vo. pp. 190. London, 1809.

In the present state of the chirurgical art, when a cancerous complaint is ascertained to exist, the impossibility of curing it is painfully felt and acknowledged by the experienced practitioner. In the schirrous state, indeed, it may sometimes be effectually removed; but patients seldom seek for relief till the morbid action has deeply laid hold of the system. We are, therefore, disposed to regard any new means of cure with a degree of scepticism; and where so many boasted remedies have failed, to receive with caution and suspicion, any fresh proposals, however plausibly related.

The present author seems to have had little experience in the disease of which he treats; and insinuates, that surgeons have not afforded him all the opportunity which they might have done, for trying his plan. The treatment which he proposes is simply to give distilled water instead of common water, and at the same time to pursue a strict vegetable diet. The zeal which Dr. Lambe displays, in supporting his theory is truly amusing; and demonstrates how readily a man believes that which he wishes. He not only contends that man was originally designed to live entirely upon vegetables and fruit; but he regards the practice of drinking as altogether unnecessary. He attempts to reconcile the minds of those who object to the use of pure distilled water, as being unnatural, by the following special argument, "If they can once bring themselves to suspect, that the practice of *all drinking*

whatever is equally unnatural, a strong prejudice will be removed," &c.

After some equally sapient observations upon the use of animal food, the author sums up that, " The effect of animal food seems to me very analagous to the operation of narcotic poisons, except that it is in its *nature more permanent*. (What can he mean ?) In the form of water we are constantly taking in a poison, which affects every fibre of the body. It is the direct and immediate agent in the production of cancer, and may *therefore* be fairly suspected to be operative in the generation of all diseases, attended with a solution of the continuity of parts." " *Credat Judæus Appella !*"

Nine cases of cancer, which appear to be all that the author has yet attended, are related ; from the first of these he draws this notable inference ; " it seems to follow irresistibly, that these, the proper symptoms of cancer, are occasioned by the use of common water, and are *suspended* and *cured* by the use of distilled water ; and that therefore, *common water is the vehicle, in which the poison of cancer is introduced into the system*." Admitting that cancer is cured by distilled water, it by no means follows that the disease was therefore produced by common water ; such reasoning is too absurd to be seriously refuted. But what will our readers think of this noble remedy, when we inform them from the author's own account, that the first six cases all terminated FATALLY ; the seventh indeed was cured, but we cannot admit it as a case of cancer ; Dr. Lambe, even, terms " it the milder species of carcinopia." The eighth case proved nothing, for the patient discontinued the treatment, and adopted another plan, and the author " can give no satisfactory account of her present condition." The ninth case was certainly *relieved;* but while the disease still continues, we cannot deem the patient safe. Upon the whole, we are obliged to Dr. Lambe for suggesting this remedy in the cure of such a hopeless disease; but with the little experience which he has had in the complaint, and the little success which has attended his efforts in curing it ; we think that his conclusions are premature, and his inferences rather presumptuous than rational.

The Physicians vade-mecum : containing the symptoms, causes, diagnosis, prognosis, and treatment of diseases. Accompanied by a select collection of Formulæ, and a glossary of terms. By Robert Hooper, M.D. &c. &c. 12mo. pp. 267, 6s. in boards. London, 1809.

To the student and young practitioner, this little work will prove very useful and instructive. The diseases are arranged in the order adopted by the scientific Cullen, in his excellent System of Nosology. The symptoms are neatly and accurately stated, and the treatment recommended is judicious, and expressed in correct terms. The formulæ are well selected, and according to the most approved modern practice.

POETRY.

Poems on various Subjects. By Henry Richard Wood, Esq.

This volume contains 124 duodecimo pages, with from ten to fourteen lines in each, of what the writer calls poetry ; but with due submission, we think this an egregious *misnomer*. The compositions are trifling, and, we had almost said, contemptible.

CRITICAL CATALOGUE OF MUSIC.

COMMENCING JANUARY, 1809.

The Man that hath no Music in himself,
Nor, is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions in his spirit are dull as night.
And his affections dark as Erebus:
Let no such man be trusted.——MERCHANT OF VENICE.

Thorough Bass made clear to every Capacity, by M. P. King. £1. 1s.

The student in thorough bass, is under considerable obligation to Mr. King for the industry, ingenuity, and skill he has displayed in this endeavour to render easy of attainment to the most common capacity, a study, hitherto considered as complicated and difficult.

Mr. King has followed quite a different plan from Pasquali, Jousse, &c. and has shewn that however he may have occasionally availed himself of hints from other writers, upon the same subject, yet that in general he has relied upon his own judgment, and has thought for himself.

The treatise is divided into four parts, viz. Principles, Thorough Bass, Illustrations, and Extracts.—Under the 1st head are comprised the major and minor scales; keys, intervals, motions, successions, signatures, and definitions.—Under the 2d, concords and discords, with their several inversions, fundamental bass, and the three chords by supposition.—Under the head, "Illustrations" are the accompaniment of the scales, and rules for accompanying with or without figures. The last part consists of extracts from Handel, Haydn, and other classical masters, as examples illustrative of the preceding rules.

In treating of the *intervals*, Mr. King has fallen into an error very common to the writers on this subject, that of stating the major third to consist of 5 semitones instead of 4; and the minor third of 4 instead of 3. This mistake has been so ably explained and refuted by Dr. Callcott, in his Musical Grammar, that we shall content ourselves with merely referring our readers to that excellent little work,* as a satisfactory corroboration of our own opinion.

The same observation of course applies to all the other intervals. The only thing we observe new in the signature, is respecting the imperfect 5th, which Mr. King proposes to cypher thus 5͡. The most original, and perhaps the most ingenious part of the work, is the explanation of the chords by supposition, particularly of the 11th. In the rules for accompanying, with figures, that respecting the distance between the highest note of a chord and its bass, is too vague; and we think this part of his work might have received improvement, if he had adopted some of the rules of Pasquali; but, upon the whole, Mr. K.'s rules are the best, *altogether*, that we have seen in any work of this nature. The accompaniments are written at full length, with observations, and may be of essential service to those who wish to be good accompanyists. The selections are well made, and very pertinently illustrate the rules to which they are intended to apply. The whole work has great merit.

* Vide Dr. Callcott's Musical Grammar, page 98, and the note at the bottom of page 83.

Accept a heart my dearest Girl: a favorite rondo, originally composed for the voice, by Mr. Ross, of Aberdeen, but arranged here by him as an easy exercise, for the piano forte. 1s. 6d.

This certainly is an easy exercise, and as the pretensions of the author are so very humble, he seems fairly entitled to that civility which is usually conceded to modesty, that few will be inclined to dispute them. The only modulations throughout the piece are to the fifth of the key and to the relative minor.

Three Sonatas for the piano forte, with an accompaniment for the violin or German flute, composed by John Ross, organist to St. Pauls, Aberdeen. 8s.

These sonatas may form a very good exercise for young beginners, they are in the style of Pleyel's sonatinas. The third is superior to the others.

Un Moment de Loisir, par Louis Von Esch. 2s. 6d.

The music of Mr. Von Esch is usually more distinguished for elegant melody than scientific composition. This is inferior to his Divertisement in *e* flat, beginning with the *Marche Religeuse.* The introductory movement of this piece, is the best part of it. The *a* flat and *f* sharp, in the minor part, have an original and striking effect.

The Maid of the Valley: a favorite song, composed, and respectfully dedicated to Miss Millbank, by William Evance, Durham. 1s.

The symphony of this song has no relation whatever to the rest of the music. The *c* natural, in the last bar but one of the symphony, should be marked *b* sharp.

The *g* natural, in the 2d and 3d bars of the 2d symphony, ought to be marked *f* double sharp. The best part of the song is the 2d part, where it modulates to the minor key. There is no relation between 1st and 2d symphony. A fault occurs again in the last symphony, where the *c* natural should have been *b* sharp. In the 1st symphony the rapid succession of the 2d note of the bar, produces a very ridiculous effect.

We have observed a growing fault among the composers of songs, whose symphonies have little or no relation to the air or subject of the composition. The first, in particular, is generally a mere flourish, in the nature of a prologue, and nine times out of ten seems to say, like the player in *Hamlet*:—

> For us and for our tragedy,
> Here stooping to your clemency,
> We beg your hearing patiently.

I'll bind the Rose: a favourite song, by J. Ringwood, organist of Waterford; the words by Mrs. Atkins. 1s.

This is a very pretty song; the symphony is remarkable for its elegance. We think it would have been better to have began the second line of the song, upon the last note of the preceding bar, and not upon the accented part of the next, which would have prevented the accent being thrown upon a wrong syllable. In the minor part it would have produced a better effect, if the three first notes of the melody had been accompanied with 6ths instead of 3ds. The *e* natural, in the 5th bar of the minor in the bass is bad, it has the effect of an octave, and indeed produces the effect of *consecutive octave.* It would have been better if the 1st part of the bar, in the bass, had been accompanied with *a* flat, with a chord of the 6th, and to have descended to the *g* in the bass, at the same time that the treble ascended to the *e* natural, and to have began the following bar, with *f* in the bass. This would have had a very good effect. Upon the whole it is a very superior song, which induces us to notice more particularly the trifling errors.

Where shall the Lover rest: a glee for three voices, sung at Mrs. Billington, Mr. Braham, and Mr. Naldi's concerts, composed by J. Mazzinghi. 3s.

This is a charming glee—the succession of 9ths at the words "O never," is beautiful, (although not an original passage). The bass solo (the accompaniment, of which

is remarkably appropriate) is likewise excellent.

The little symphony introduced in the major, immediately following will produce a good effect if the legato and staccato marks are properly attended to.

Les Amours du Printems: a new rondo, composed and arranged for the piano forte, and dedicated to Miss Turner, by Thomas Powell. 1s. 6d.

From Mr. Powell we expected something superior. The subject is common place, particularly the 2d part of the melody. The passage marked *forte*, in the first page, has been common property since the days of Correlli. In the descending passage (3 last bars of page 2), the effect is produced of consecutive 5ths. The best part is the modulation in the 4th page, particularly the transition to *b* flat.

Three Sonatas for the Piano Forte, composed and dedicated to Lady Armitage, by I. A. Dahmen. 5s.

These sonatas, or rather sonatinas, do great credit to Mr. D. who, though professor of the violincello, has, in this short work, displayed considerable knowledge of the piano forte. The slow movement in the first sonata is very elegant. It reminds us very much of Mozart, uniting the most beautiful melody with the most scientific and ingenious harmony.

The first movements are uncommonly short. The subject of the last movement of the 3d sonata is very pleasing; it is taken from a dance of the natives of South America.

Three new Sonatas for the Piano Forte, in which are introduced favorite airs from the operas of Kais, and False Alarms, including Mr. Braham's celebrated song, Said a Smile to a Tear, with variations, composed and inscribed to Mrs. Henry Bowles, by J. B. Cramer, 3s.

These songs were unworthy of Mr. Cramer's abilities. We regret that his uncommon powers are not engaged in higher employments. We should as soon have expected to hear that a steam-engine had been employed to nib a pen. The best of these productions is

"Auld lang syne"

The melody is sweet and very well arranged.

Third grand duett for two performers on the Piano Forte, with an accompaniment for a German Flute or Violin, ad Libitum, composed and dedicated to Mr. Neale, by J. Woelfl, 6s.

This duett (in the symphony style) has a considerable degree of merit, but is more calculated for performance by a band than upon a piano-forte. The opening is very bold and striking; the second movement is original, and full of spirit. The andante is marked by a pleasing simplicity. The last movement is very ingeniously treated, and is in the style of the German composers, full of rapidity and fire.

The whole is a very favourable specimen of the author's musical talents and scientific attainments.

Six Sonatinas for the Piano Forte, selected from the Works of Giordani, Gluck, Vento, Rauzzidi, &c. &c. arranged and respectfully dedicated to Miss Eyre, by Mr. Corfe, 5s.

These may be very useful to beginners.

Three Conversation Pieces for the Piano Forte and German Flute, composed by Mr. Hook. 5s.

We cannot say much in praise of these conversation pieces. The melody of the flute accompaniment is pleasing, but we think one of the parties might always have been silent to great advantage; indeed we do not understand the sort of conversation in which both parties can with propriety be talking at the same time.

Twenty Sonatinas for the Piano Forte, from the Works of Handel, Mozart, Pleyel, and Clementi, calculated to promote the improvement of young beginners, selected and arranged by Thomas Tomlins, of Shrewsbury. 5s.

The great merit of the respective pieces which compose this publication, have al-

ready entitled them to a place in almost every selection of a similar nature. We recognise, and not without pleasure, an old acquaintance in every page.

A grand Sonata for the Piano Forte, composed and dedicated by permission, to Mrs. S. A Woods, by I. W. Holder, mus. bac. oxon. 3s. 6d.

This is a pleasing Sonata, calculated to display a brilliant finger to advantage. Mr. Holder seems to have taken the celebrated Dusseck for his model. The last movement, in particular, reminds us very strongly of the Pastorale, by Dusseck, dedicated to Mrs. Chinnery. The transition into five flats is remarkably good, from this specimen we are inclined to wish for more productions of the same pen: in the present dearth of good compositions they would certainly be acceptable to the musical world.

A Favorente Serenata for the Harp and Piano Forte, composed and dedicated to Miss C. Hyde, by G. G. Ferrari. 3s. 6d.

The peculiar characteristic of Ferrari's music is an elegant simplicity: his melodies are always pleasing, and the ear is never offended with abstruse modulation or affected harmonies. There is no ostentatious parade of science; or violent efforts, to produce effect; he is always content with the humble, but not less meritorious praise of pleasing. The best movements are the Scherzo, the Trio and the Polacca. The two instruments are judiciously contrasted; we have been better pleased, perhaps, with some of his other divertisements; but the present will be an acceptable addition to the music already published for the harp and piano forte.

A Military Concerto for the Piano Forte, with accompaniments, composed for H. R. H. the Prince of Wales, by T. Latour, Pianiste to H. R. H. Price 8s. 6d.

This is the best composition we have yet seen by *Mr. Latour*; many of the passages are pleasing and within the reach of a moderate performer, but there is a want of originality and science that will prevent its being selected by a professor for public performance. The opening is grand, and the different military instruments are contrasted with considerable ingenuity and effect. We have observed one peculiarity in this piece that Mr. Latour has scarcely adverted to the relative minor (for it is merely glanced at once). We think there is too much arpeggio. The subject of the rondo is trifling, and seems to remind us, of those noisy last movements in the overtures performed at Astley's and the Circus, where the principal effect depends upon the tromboni, the drum, and the little boy that plays the triangle. The best movement is the tempo di marcia; which Mr. Latour has very judiciously introduced from the *Don Juan*, of Mozart. We have often, and with great pleasure, heard the Duke of York's military band perform this movement. The accompaniments appear to have been put together with a judgment and knowledge of effect that are highly creditable to Mr. Latour; but this concerto is certainly, upon the whole, inferior to similar compositions, by Mozart, John Cramer, Dusseck, Steibelt and Woelfl: it is, however, no disparagement of Mr. Latour's abilities to place him next after either of these eminent composers.

The favourite Hornpipe, danced by Miss Gayton, in the Ballet of Le Marriage Secret. Composed by Fiorillo, and arranged for the Piano Forte, by I. B. Cramer, Price 2s.

There is a want of originality in the subject of this hornpipe; it too closely resembles the one, introduced by Mrs. Sharpe, in *The Corsair*. The music of the ballet from whence this is taken is very superior to the generality of this kind of music, and we think Mr. I. B. Cramer might have found various melodies more worthy the exercise of his great abilities. We lament exceedingly to see a man, whose gigantic powers are competent to the hewing of a Colossus out of a mountain; employing them in the trifling occupation of carving men's heads upon cherry-stones. In this piece there is too much repetition where the melody modulates to the key of *f*; we

have looked in vain for those elegant passages and scientific transitions, with which we are accustomed to be delighted, in the works of this masterly composer; but we found Mr. Cramer's apology in the poverty of his subject.

Ask'st thou how long my love shall last—Ballad the words by R. B. Sheridan, Esq. composed and dedicated to her friend Mrs. Siddons—by Miss Abram's, price 1s. 6d.

This is a pretty little melody. The compass is well adapted for a low voice, as it no where ascends higher than *d*. But the termination of the symphony appears to us rather abrupt. The accompaniment is well arranged. The thought is pretty, but in the words we discover nothing worthy the pen of R. B. S. Esq. *Ask'st* has a dreadful sound to our ears for the commencement of a song.

Woelfl's grand duett for two performers on one piano forte, with a german flute, or violin accompaniment, ad libitum, adapted from his 2d symphony by the author, 6s.

This is a fine duett; the allegro movement is in the true symphony style. The subject is bold and original. The piano parts are contrasted in a very masterly manner. The trio immediately following the minuetto, which is in the minor, is uncommonly beautiful, and the latter is considerably heightened by the contrast produced from the trio being in the major. The adagio is very fine, but loses much of its effect from not being performed by a full band. The last movement is a double Fugue, and is treated in a manner that displays Mr. W.'s knowledge of counterpoint to great advantage. The transition to the major key at the end is very judicious, and produces a cheerful and exhilerating effect.

Twenty-five preludes in three parts for the piano forte, most of which may be used as cadenzas, composed and dedicated to Mrs. Baker, by G. Masi, price 8s.

These preludes are devided into 3 parts, the 2 first in the major, and 3d in the minor. The first four of these possess great merit, and have the peculiarity of being equally well adapted for cadences. The best are Nos. 1 and 5 in part 1—and Nos. 4 and 5 in part 2—and Nos. 3 6 and 7 in 3 which are in the minor key.

They will be found very useful as exercises for fingering, aud we regret the author has not fingered them in the manner J. B. Crammer has adopted in his work "Studio, per il piano forte." It would have rendered them more valuable, for this purpose: we hope to have an opportunity of making the public better acquainted with this inimitable work of Mr. Cramer.

Grand symphonies, composed by L. V. Beethoven, adapted for two violins, german flute, two tenors, violincello, and double bass, or two violincellos, by G. Masi, price 15s.

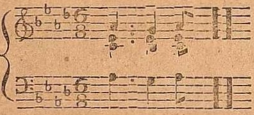
We candidly acknowledge that we have not heard these symphonies performed, but from the taste and skill displayed by Mr. Masi in the preceeding work we entertain no doubt of his being competent to this undertaking. The 1st symphony which begins with the discord of the flat 7th, we have frequently heard performed by a full orchestra, and is in our opinion inferior to none, not even to those of Mozart and Haydn. The *Andante cantabile* is remarkable for the beauty of its subject, and the masterly manner in which it is treated. We should think the effect of the trio would in a great measure be lost for a want of the wind instruments, upon a contrast of which, with the stringed instruments, the principal effect depends. The third symphony is little inferior, if at all, to the first. The marcia funebre is particularly fine uniting solemnity with grandeur.

Opera of "I Villeggiatori Bizzarri," Dolce Tranquillita, a Trio, sung by Signora Pucitta, Signora Collins, and Signor Righi. Price 3s.

Signor Pucitta has great facility in composing, but is occasionally incorrect. He was not many years since an officer in the service of the Pope, and a musical amateur, not a professor. He has been in England but a few months, and has already produced two Operas. His talents, although not of the first order, are respectable, much

in the same degree, as Fioravanti, and of a similar description. His melodies have not the sweetness of Pisiello, nor the scientific accompaniments of Cimarosa.

The melody of this trio is very elegant. In the 1st movement the chord of the diminished 7th, is introduced with considerable judgment; the movement in $\frac{2}{4}$ time is formed upon the model of the English Round, in which each part successively takes the same melody: this is very pleasing, though not entirely new. The accompaniment is added with great judgment; that part, particularly, were the triplets are contrasted with the equal notes, in demi-semi-quavers. We do not object to the tenor occasionally moving in octaves, with the bass accompaniment, being itself a sort of bass, but we must decidedly object to the following passage, where there are two consecutive octaves between the extreme parts.—



This defect may be easily remedied, in two ways, either by making the second treble note ascend to the B, or by letting the bass note *a* be held on, throughout the bar, an octave lower: we should recommend the latter mode, as most consonant to the words. The last notes in the 2nd treble and tenor of the 4th bar (page 2), should be quavers instead of crotchets. The same error occurs in the last bar, but one of the same page in the 2nd treble. This is one of the best things we have seen of Signor Pucitta.

Langue il mio Core: a trio. Sung by Signora Pucitta, Signora Collini, and Signor Naldi. 2s.

This trio is inferior to the former.

Ahi, Ahi, Ahi, Ahi: a trio, sung by the same. 5s.

This trio should be sung at the Opera House, as it requires the assistance of the scenery to give i all the effect of which it is susceptible. It is good theatrical music.

Vicino al Caro bene: a duett, sung by Signora Pucitta and Signora Collini. 2s.

Oh Dio che nel Petto: an air, sung by Signora Collini. 2s. 6d.

Ragazze Belle: an air, sung by Signora Griglietti. 2s. 6d.

Che gusto so provo a Bevere: a *cavatina, sung by Signor Naldi.* 2s. 6d.

These have nothing particular either to praise or censure.

Deh Calma Laffanno: an air, sung by Signora Pucitta. 2s.

This is very like an air sung by Madame Grassini, in the fine Opera of *Il Ratto de Proserpina*, composed by Winter. We regret exceedingly that Winter has left England; he possessed talents and genius of a very superior order, but they were too scientific, perhaps, for the degree of musical taste and science which is but scantily distributed in this country. His overtures, in particular, are unrivalled by any composer of the present day.

The principal merits of this Opera are, the propriety of its accompaniments, in which (unlike the German composers, who overpower the voice) are here subservient to it. But we think the music wants originality, and appears to have been written in haste.

The Homeward Sailor: a ballad, with an accompaniment for the Piano Forte, composed by William Knyvett. 1s.

This song possesses considerable merit, the accompaniment in particular is masterly. It is not disfigured with those common place passages which so often disgust us in similar productions. The chord of the extreme sharp sixth is introduced with considerable effect in the 2d. bar (page 3.) It appears to us that instead of the pause, a short symphony might have been introduced to advantage. The termination likewise is rather abrupt; the ending upon the 3d. of the key, we presume, was for the sake of originality, but to us it appears unsatisfactory—Mr. W. K. is a composer of very superior talents, and, perhaps, the best counter-tenor singer in the kingdom. We have often admired his chaste and clas-

sical style at the concerts of ancient music. We shall be glad to meet him oftener; and what he has composed induces us to regret that he does not write more.

An admired Scottish Air, arranged, with variations, for the Piano Forte, by John Ross. 2s.

The arrangement of this air will form a pleasing exercise for young performers, the best part is what Mr. Ross denominates the *digressione*. It would have been better to have added the natural sixth in the second chord of the minor, the modulation would have been more decisive.

Who is Silvia? a new glee, for three voices, as performed at the Theatre Royal, Covent Garden, in the Comedy of The Two Gentlemen of Verona: composed by R. J. S. Stevens, 2s.

We have seen many of Mr. Steven's glees that we like better; he has not been so happy in this, as he usually is in his glees, from Shakespeare.

The Squirrel: an admired glee, composed by G. J. Smart, and sung by Mrs. Billington, Mr. Braham, &c. arranged for one voice, with an accompaniment for the piano forte, by the author.

There is great merit in the composition of this glee, the parts are put together in a very masterly manner, and the accompaniments are very shewy and brilliant. The chord of *e* flat, immediately succeeding the major harmony of G, 3d. bar (page 5), has an uncommonly beautiful effect.

The same, a glee for four voices, the words by W. Rosiac, Esq. 3s.

This is the same glee arranged for one voice, but transposed from *e* flat to *c*, in order to bring it nearer the compass of a treble voice. The principal points which are led off by different voices, in the original glee, are here so ingeniously retained, that to a person who has never heard the glee performed, there does not appear to be any deficiency.

Three grand sonata's for the Piano Forte, composed by D. Steibelt, to which is added, accompaniment for the german flute or violin, by Ignace Pleyel, 8s.

These sonatas possess much of the sweetness of melody which charactarizes this gentleman's compositions—the passages are brilliant, and yet easy of attainment by a performer of modesate abilities. His piano forte music is among the most pleasant that has been composed for that instrument. The adagio to the 2d. sonata is peculiarly graceful, the transition to *a* four flats is highly expressive, and not unworthy the pen of Haydn. The third sonata is in La Chasse style, and so much like Pleyels, that we should have supposed it had been his own production. The last movement is a polanaise, and is treated with much ingenuity. The accompaniments which are by Pleyel are well adapted, and add much to the effect.

In the polanaise the key note should form the last note of the final bar.

Three Sonatas for the Piano Forte, in which are introduced six favourite Irish Airs, with Accompaniments for the German Flute and Violincello: compossd and dedicated to Mr. E. Bunting, by J. Woelfl. Price 8s.

The style of these sonatas is much easier than we have been accustomed to meet with in Mr. W.'s compositions. The subject of the presto, of the first sonata, is treated in the most masterly manner, particularly at page 9, where the flute and the bass move nearly in canon. The allegro to the second sonata possesses more of the characteristics of Mr. W.'s style than any of the other movements. Of the three sonatas we prefer the first movement of the third. Mr. W. has no inconsiderable share both of genius and science. There are no common place passages in his work. As a performer, he ranks next after John Cramer; in the execution of difficult passages he is, perhaps, superior: but there is more *finish* and *expression* in Cramer.

The favorite Air of Young Lobski, sung by Mr. Fawcett, in the Exile, arranged as a Rondo, for the Piano Forte, by H. Denman. 1s. 6*d*.

Mr. D. has contrived to make a very pleasing exercise out of a very inferior subject. We are sorry he has not made it longer. It would have admitted of an episode in the minor of the key. The coda, though short, is very appropriate.

Love and the Æolian Harp, written by Leigh Hunt, Esq. composed by J. Whitaker.

We conceive Mr. Whitaker to be one of the best native melodists of the present day, his style is his own. We are surprised that he has never undertaken an English Opera. The symphony to this song is perfectly original. The principal idea consists of an imitation of the Æolian harp, by means of the open pedal of the piano forte. There is great freedom about the air itself, and the harmonies with which it is accompanied display the hand of a master.

The Pilgrims: for three voices, written by E. J. B. Fitzsimmons, Esq. composed and inscribed to Mrs. Dickons, by J. Addison. 2s. 6*d*.

This glee is formed upon the model of "Oh! Lady Fair." There is nothing very striking in its composition; but we object to the manner in which the word wan-der-er is expressed, it appears harsh to our ears: but the fault attaches rather to the poet than the composer. The parts are well put together, where the voices unite.

Three English Songs, with accompaniments for the Piano Forte, by Addison. 2s. 6*d*.

Of these three songs the last possesses the most merit, we are unwilling to say bad is the best, but really we cannot compromise our judgment or taste by praising them, from some of Mr. A.'s songs, in the "Sleeping Beauty," we know he can write more worthy of himself if he chooses to take the trouble.

The Virgin's first Love: a favourite song. By Addison. 1s. 6*d*.

There is nothing very striking, or peculiar in this song if we except the glow—ho ho's, Mr. A. has introduced a *shake* by way of expressing their glow. Contrast certainly produces wonders.

Herman and Bessy: a favourite air. The Poetry by E. J. B. Fitzsimmons, Esq. composed by Addison. 1s. 6*d*.

There is something ingenious in the symphony of this song. The passage in the bass after the pause is original: the alteration of the time at the Allegretto is well conceived, and gives effect to the words.—Upon the whole this a clever song.

Emily to a Rose: a much-admired Canzonet, written by —— Craig, Esq. composed by Addison. 1s. 6*d*.

The style of this song is similar to that of the last. The best part is the transition to *b* minor, at the words "sad the dew." The chord of *d* after the pause, has a striking effect.

The Clay cold dwelling: a favourite ballad, as sung by Mrs. Dickons, composed by M. Kelly. 1s. 6*d*.

This is a very pretty plaintive ballad, the last cadence, however, appears to us rather abrupt. The latter part of the song is not of a proportionate length to the first.

SUMMARY OF POLITICS.

AT almost any other period in the history of this country, the ill success of the campaign in Spain would have produced the most alarming despondency, or have led to the most serious enquiry. The nation, however, was prevented from brooding over the painful feelings which these sad reverses must naturally have excited, by a domestic occurrence which so completely engrossed and absorbed its whole attention, that Spain and the continent were for awhile forgotten. From the beginning of the Spanish war the public had been accustomed to wait with the utmost anxiety for the news which every fresh arrival brought from Spain; but from the moment that Mr. Wardle introduced his Charges against the Duke of York, there was no longer any anxiety about news from the continent; and even the amount of the loss which the British army had sustained appeared a matter of indifference. This incident has certainly prevented the nation from feeling so acutely as it otherwise would have done, the misfortune which had befallen its arms: but perhaps, on the other hand, it has made it somewhat too indifferent to the cause of its allies. From the minister of state down to the meanest village politician, no other subject appeared to be thought of. Parliament also conceived these Charges to be of such immense importance, as entitled them to a precedence of all other business.

Since the failures at Dunkirk and in Holland there have been many persons in this country who deprecated his Royal Highness being again placed at the head of our armies in the field. They anticipated no better result from any expedition under his immediate command, and they considered that his illustrious birth deprived them of that security which is derived from the personal responsibility of every general for the conduct of the operations entrusted to him. If any other officer, not the son of our king, should grossly misconduct himself in his command, he would be liable to the utmost severity of any sentence which a court-martial might pronounce: but what court-martial could sit on the Commander in Chief? or what sentence could be carried into execution against a son of our beloved monarch? It was from such motives that, at the time it was reported the Duke of York was going out to Spain as commander in chief, many newspapers and other publications made use of the strongest language to express an opinion that the country had no confidence in his Royal Highness as a general; and that some other person ought to be appointed, in whose military talents and judgment the nation and the army might confide, and who would be really responsible for his conduct. Those animadversions did probably appear to the friends and advisers of the Duke of York as gross libels which ought to be prosecuted by the Attorney-General: for our part, it appears to us, that unless the press be allowed to discuss freely, subjects of the greatest national importance, it is impossibie to explain what is meant by the freedom of the press. In all countries in the world the press is free to flatter the great, and falsely to represent them to the public as fit for situations for which they are unfit; but we conceive that truth and fair discussion should be tolerated in this country, as much, at least, as gross flattery or falsehood. We do not pretend to give an opinion whether the Duke of York is a good general or a bad one, but we do contend that those who think him a bad general have us much right to express that opinion, in decent language, as their opponents have to express a contrary opinion. If only one side of a question is permitted to be stated, the press, instead of being of any advantage to the country, would become only an engine to mislead and enslave it. The press in France and in Turkey is allowed to praise whatever is done by the rulers, but the British press is allowed to censure as well as praise; and and it is this freedom which is the very best security that England has for its liberty and prosperity. If, by any abuse of the free-

dom of the press, the character and feelings of private individuals are wounded, the law can punish the offence, and the offender is usually punished with great severity. In cases of manslaughter, committed under such circumstances of great aggravation as to make a jury hesitate for hours whether they shall not bring in a verdict of "wilful murder," the offender is very rarely sentenced to more than an imprisonment of six or twelve months, and yet twelve months imprisonment is a common sentence in case of libel, and in some instances a much longer imprisonment has been inflicted. It appears to us, that individuals in private life are sufficiently protected from libel by the law as it exists, since "every thing which is published, injurious to a man in his profession, character, or feelings, or tending to hold him up to contempt and ridicule, is considered by the law a libel."— This definition of libel is so very vague and indeterminate, that another definition, more ludicrous, but perhaps as just, is given; namely, that a libel "is any thing published in writing or in printing, of *which any person chooses to complain.*" If, then, persons in high public situations were really to prosecute for every thing coming from the press which tended to injure them in their profession, or hold them up to contempt, it would be apparent to the whole country that the boasted liberty of the press was a mere name, and the law respecting libels must be altered. It has therefore been the custom of men in high situations not to take notice of libels for which persons in private life would be justified in prosecuting the authors. This freedom of examining the characters of public men (which exists from toleration, and not from law) gives the nation at least this advantage, that public men must be more circumspect than others in their private conduct; and that many, whose equivocal characters will not bear the test of enquiry, are deterred from coming forward as public men. This advantage certainly balances any wounds which the private feelings of men in high situations may sustain by charges which, if false, can be answered through the same public channels. These observations on the nature and law of libel are by no means irrelevant, when it is considered that the Charges against the Duke of York, in parliament, were at first met by a strong assertion, that the licentiousness of the press had gone so far, that good men began to doubt whether the evils resulting from its abuse were not greater than the advantages from its freedom. All that was meant by this licentiousness was simply this: About the month of September last, a pamphlet appeared with the name of Major Hogan as its author. In this pamphlet it was stated that the Major, finding all applications for promotion fruitless, (although he considered himself entitled to it as well by services as the promise of the Duke,) waited upon the Commander in Chief, and told him plainly that he had been advised to apply through a female channel, which he conceived it contrary to his honour to do; and that the Duke was very much offended at this statement. It also mentioned the names of Clarke, Sinclair, Carey, and some other ladies, in a manner which certainly conveyed the idea that females had an influence in disposing of commissions and promotions, and that they sold this influence for money. If those statements and insinuations do amount to libels against the Duke of York, it must be allowed that his advisers have recommended to him all the means of legal redress, or rather of inflicting the vengeance of the law on everybody concerned in the publication of them. Criminal informations have been filed by the Attorney-General, and prosecutions commenced, not only against the writer and publisher, but against the proprietors and printers of a great number of daily and weekly newspapers who were only guilty of inserting extracts from this pamphlet. When the friends of his Royal Highness advise him to carry legal vengeance to the utmost possible extent, it seems a little too much that the question should also be raised, whether Britain ought any longer to enjoy a free press, merely because an illustrious personage complains of having been libelled. This pamphlet of Major Hogan's was read with great avidity, and certainly did make a considerable impression on the public

mind, but that impression was feeble indeed, when compared to the effect that has since been produced by the facts which have appeared in evidence at the bar of the House of Commons.

On the 27th of January, Colonel Wardle rose in the House of Commons, and submitted a motion "respecting certain abuses which had prevailed in the army with regard to the disposal of commissions, promotions, and appointments in the army." He knew that the power of disposing of commissions and conferring military promotions was placed in the hands of a person of the most illustrious birth, and one of great power and influence. These considerations, however, should not make him swerve from the discharge of his public duty. If his Royal Highness had abused the power reposed in him, and corruption were not attacked in a quarter where it was so formidable, the army and the country must fall the victims of its influence. He must inform the House, that the disposal of commissions was never intended to be given to the Commander in Chief for his own benefit; but that the money arising from them should go to the Half-Pay List or the Compassionate Fund for the Widows and Orphans of Officers. He felt confident that he could bring positive and unequivocal proofs that his Royal Highness had been guilty of applying a part of the money which belonged to these funds, to his own private purposes.

In the year 1803 his Royal Highness purchased a house in Gloucester-Place, and set up a very handsome establishment for a favourite lady of the name of Clarke, and very soon after, these transactions commenced, which he felt it his duty to lay before the House.

The first fact, he stated, was the case of Major Tonyn of the 48th regiment, who received his commission as a captain on the 2d of August 1802, and was promoted to a majority in the 31st regiment in August 1804. Major Tonyn was certainly a gallant and deserving officer, and his father was a general in the service, but the mode in which he obtained promotion was from his being introduced to Mrs. Clarke by Captain Huxley Sanden, and agreeing to pay 500l. to Mrs. Clarke as soon as his promotion was gazetted. The promotion was soon obtained, the money was paid, and applied by the lady in part payment for a service of plate from Mr. Birkett, a silversmith, and the Commander in Chief was to pay the remainder. This transaction, which he would prove by the evidence of all the parties concerned in it, showed not only that Mrs. Clarke had influence in obtaining military promotions, but that she sold that influence for pecuniary considerations, and that the Duke of York partook of the profits.

The next case was that of an exchange between Lieutenant-Colonel Knight and Lieutenant-Colonel Brooke, which was transacted through the medium of Dr. Thynne, a medical gentleman of high respectability. It was agreed between him and Mrs. Clarke that she should receive 200l. on the exchange being gazetted. In a few days after, the exchange was actually gazetted. In order to show that these exchanges were by no means matters of course, he should contrast them with a case where a similar exchange had been refused. A Major Sinclair, who had been a considerable time in the West Indies, and with whom that climate agreed very well, wished to exchange into a regiment going there, with a Major M'Donnell, who was in a very delicate state of health, and apprehensive of the effects of that climate. Major Sinclair was not allowed to go to the West Indies, nor Major M'Donnell to remain in England. The consequence was, that both gentlemen soon fell victims to the arrangement. Major M'Donnell died in the West Indies, and Major Sinclair in England. If these officers had given a bribe to Mrs. Clarke, her influence would probably have succeeded, and they might have been now alive.

The third case was that of Major Shawe, appointed Deputy Barrack-Master General at the Cape of Good Hope. The Duke had no favourable opinion of Major Shawe; but as that officer had promised Mr. Clarke 1000l. he got his promotion. Of this money Major Shawe paid only 500l.; and Mrs. Clarke finding she had no chance of getting the remainder, complained to the Duke of

York, who immediately put Major Shawe upon the half-pay list. He could produce a letter from Major Shawe, complaining bitterly of this injury, and entreating Mrs. Clarke to get him restored. In this letter he repeated his offer of paying the remainder of the money as soon as possible.

The next case was that of Col. French, of the Horse Guards. This gentleman, through the influence of Mrs. Clarke, obtained a letter of service to raise a levy of 5000 men. He was introduced to Mrs. Clarke by Capt. Huxley Sanden. She was to have a certain sum out of the bounty for every recruit raised, and a certain portion of the patronage in appointing the officers. As the levy went on, she received several large sums by the hands of Col. French, Capt. Sanden, Mr. Corri, and Mr. Cockayne the attorney. There were fixed prices for the different commissions. In this instance it would be seen that all the money which went into Mrs. Clarke's pocket, from the disposal of commissions, was money which ought to have gone to the Compassionate Fund. It would appear also that besides the monies so given to Mrs. Clarke, the Duke of York was negociating a loan for himself from Col. French, which only failed because the latter could not receive a sum of 3000l. due to him from government.

The last case was that of Capt. Maling, of the Royal African Corps, who had been a clerk in Mr. Greenwood's office, and was promoted to a company without having seen any service at all.

There was another circumstance which he could not avoid mentioning. There now existed a public office in the city of London, where not only commissions in the army, but places in every department of the church and state. were offered for purchase. The clerks stated in his own hearing that they were employed by the present favourite mistress of the Commander in Chief, Mrs. Carey; and they did not hesitate to state, in words and in writing, that they acted under the auspices of two of his Majesty's ministers. Having finished his statement, he concluded by hoping that the House would grant him a committee to enquire into the conduct of the Duke of York, in respect to the disposal of military commissions and promotions. He accordingly made a motion to that effect.

Sir Francis Burdett seconded the motion.

Those Charges, so specific and serious in their nature, were opened by Mr. Wardle in a very temperate and manly way, which produced a considerable impression on all sides of the House.

The Secretary at War (Sir James Pulteney) rose, not to oppose the motion which the honourable member had brought in a very open and candid manner; he appealed, however, to the discipline and perfection to which the British army had now arrived, whether it was possible that the Commander in Chief could have acted upon a system which would have made him one of the greatest enemies of the army. He was happy that the honourable gentleman had brought forward the Charges, as he was sure that the Commander in Chief wished for nothing so much as that they should be fully and fairly investigated.

Sir Arthur Wellesley rejoiced that facts had been brought forward of which a committee might be able to judge. He knew that in the regular course, no promotions were obtained without the name being entered of the person recommending, and the sums which were paid for the same. As to the case of Major Shawe, if he was on half-pay at the time of his appointment, he ought, by the common regulation, to continue on half-pay. He concluded by bearing testimony to the zeal and exertions of his Royal Highness the Commander in Chief.

Mr. Yorke said he was sorry to observe that it had lately been the misfortune of the country to be inundated with the most scandalous and atrocious libels against this illustrious person, and others of his august family. He was happy, however, now to find that the matter was brought forward in a *tangible shape*, and he hoped the honourable gentleman would proceed with his facts, and endeavour to prove the very serious and important charges which he had thus undertaken to do. He had viewed, with the deepest concern, the torrent of scurrility which had been poured forth against various branches of the royal family,

and he could conceive it to have proceeded from no other source than a vile conspiracy against the illustrious house of Brunswick. Many had thought, and some had said, that the spirit of Jacobinism, which formerly pervaded many parts of this country, was now in a great degree diminished: he believed, however, that where Jacobinism had once taken root, it could hardly ever be completely eradicated or destroyed. The spirit was not yet extinct, and the consequence was a conspiracy for *talking* and *writing* down every thing that was illustrious and eminent in the nation; to run down the royal family through the Duke of York, and to run down the army through its generals. He wished these charges to be fully investigated, and the blame to fall where it was due: but when the House considered the illustrious object against whom the charges were directed, his high station in the country, and the eminent services he had rendered in raising the British army from a state in which it hardly deserved the name of an army, to its present most respectable sstuation, he thought the best mode to do justice to the sovereign, to the country, and to the high character impeached, would be to appoint a parliamentary commission, which should have full power to examine the persons brought forward as witnesses, upon their oaths.

Sir Francis Burdett rose principally to explain the reasons which had induced him to second the motion. He had heard such a number of stories in circulation, which he believed to be calumnies, that without knowing any thing more of the motion, he wished that these stories should be brought to the test of investigation; and he sincerely hoped and believed that they would turn out to be calumnies. He could not, however, at all perceive how the right honourable gentleman (Mr. Yorke) was authorized to infer that there existed a conspiracy against the house of Brunswick and all our establishments. In a country where free discussion is allowed, it was by no means extraordinary that there should have been such publications as those alluded to. In this country it had ever been the case, that public characters had, from time to time, been liable to the attacks of malice and misrepresentation. He did not know any more certain or speedy way of rescuing the character of his Royal Highness from any undeserved calumny than by entering into the full investigation of the specific charges which were now brought against him.

Mr. Adam began by complimenting the last speaker on the fair and candid manner in which he expressed sentiments highly honourable to himself. It was the principle of the British law, that every person accused, from the highest subject to the lowest, was to be considered innocent until proved to be guilty. This principle coincided with his opinion, that it would ultimately turn out that those charges (which the honourable gentleman had brought forward in a candid way, and to which he had too easily given credence) would appear to be founded in falsehood and misrepresentation. There were some parts of what was stated respecting money transactions, that he could take upon himself to deny. He had, for more than twenty years, given his services gratuitously to the Duke of York, as far as was connected with his pecuniary affairs. His Royal Highness, without the least disguise, informed him of all his embarrassments, and he could truly say that he never heard of any loan which his Royal Highness wished or attempted to negociate, that was not grounded on as fair and honourable terms as a loan to the Duke of Bedford, the Duke of Northumberland, or any other distinguished nobleman who had occasion for a specific sum of money at any specific time. He desired nothing so much as that the greatest publicity should be given to the whole of the investigation. It was therefore his opinion and his wish, *that the enquiry should take place in a committee of the whole House, where every member would be a witness to it, and every circumstance enquired into in the fullest manner.*

Mr. Wilberforce preferred the mode pointed out by the right honourable gentleman, (Mr. Yorke,) as it would give to a commission so appointed the power which the House of Commons had not—that of examining the witnesses upon oath. This appeared to him necessary, in order to give the utmost weight and importance to the

decision which would be made upon this important subject.

The Chancellor of the Exchequer coincided in the unanimous feeling of the House, that to the most solemn and serious accusation which was that night brought forward, the most solemn and serious enquiry ought to be afforded. There was no course that could prove so satisfactory to the country as a public investigation. The advantages of such a mode far outweighed the inconveniences attending it. The wishes of his Royal Highness also claimed some attention; and he was authorised positively to state, that it was his wish that the investigation should be most complete and public. There was nothing that his Royal Highness deprecated so much as a secret or close discussion of the charges; standing, as that illustrious personage did, on the fairness of his character, and the fulness of the evidence which he was enabled to produce in refutation of the charges, he was peculiarly anxious to appear before the country: if acquitted, acquitted after the most accurate and severe enquiry; or if condemned, condemned upon the most public and undeniable evidence. He concluded by asking Mr. Wardle where this office in the city was, and who were the two ministers of state alluded to.

Mr. Wardle answered that the office was in a court off Threadneedle-street, and carried on under the firm of Pollman and Heylock. The two ministers who had been mentioned were the Lord Chancellor and the Duke of Portland.

It was then carried *nem. con.* that the conduct of his Royal Highness be referred to a committee.

The Chancellor of the Exchequer moved that it should be a commitee of the whole House.

Lord Folkstone thought the ends of justice would be best answered by referring it to a select committee, whose reports would give sufficient publicity. He was surprized that the Chancellor of the Exchequer should interfere with the mode of proceeding which the honourable mover should choose to adopt.

Mr. Secretary Canning observed, that the alteration was not to restrict but to extend inquiry: it was not to narrow the means, but to enlarge the sphere of deliberation. There were various precedents for such a proceeding in our parliamentary history. It was to a committee of the whole House that the charges against the Duke of Marlborough were submitted, because such a proceeding was suitable to the importance of the case, and it was a species of trial which united earliness with publicity. In whatever view the House should consider the transactions which were disclosed, whether they were substantiated or refuted, *infamy must attach somewhere,* either on the accused or on the accuser. From the system which had been pursued for some time by the enemies of his Royal Highness, he congratulated that illustrious personage and the House, that the charges were now brought forward in a *tangible shape.* His Royal Highness had, for a long time, been treated with such a brutality of insult by a set of unprincipled libellers, that almost made good men hesitate whether the value of free discussion was not much depreciated by the evils of unbridled licentiousness. He was happy, that in the proper place the period for inculpation, and (he was sure) of exculpation, had at length arrived.

Mr. Whitbread was for the most public mode of inquiry. It was due to the rank of the illustrious personage accused, and to the great interests of the country. He thought, however, that the right honourable Secretary (Mr. Canning) had founded all his arguments on the assumption that there existed a conspiracy against the house of Brunswick. He should ask, if that were the case, why was this brutality of insult allowed to exist so long a time? Were the law officers asleep, or inattentive to their duty? He could by no means agree with him that in case his Royal Highness were acquitted, (as he trusted he would be,) that infamy must necessarily attach upon his honourable friend (Mr. Wardle). If there were justifiable grounds laid before him for those charges, it was his bounden duty to submit them to the House.

Lord Castlereagh supported the opinion that a conspiracy did exist, with the determined object of running down the characters of the princes of the blood, and

through them to destroy the monarchical part of the constitution. When forbearance was stretched to the utmost limits, and prosecutions were commenced, the libellers absconded.

After some conversation, it was resolved that the House should go into the investigation on the ensuing Wednesday; and Mr. Wardle being prest to say whether he could undertake to prove any one of the charges on that day, said he should be ready to go into the case of the exchange between Colonel Knight and Colonel Brooke. Upon this debate some very important considerations present themselves. In the first place it will be observed that it was not the accusers, but Mr. Adam, the confidential friend of the Duke of York, and Mr. Perceval, who by the express authority of his Royal Highness called for publicity, and an examination of witnesses at the bar of the House of Commons. It had been suggested by Mr. Yorke, Mr. Wilberforce, and other gentlemen, that it would be much better to have the witnesses examined upon oath before a commission empowered by an act of parliament to administer oaths. It therefore appears a little extraordinary that the Duke of York should be advised to write a letter to the House of Commons after they had gone through a most laborious investigation of the evidence, deprecating any determination injurious to his character or honour, upon evidence received without the usual sanction of an oath. His Royal Highness and his advisers must have known that the House of Commons had no power to administer an oath, and yet they choose that mode of trial as uniting dispatch with publicity, and as possessing advantages superior to all the inconveniences attending it. It does appear a little extraordinary, that after the Duke had been indulged with a form of trial suggested by his friends, he should be advised to deprecate any determination injurious to his character, without a trial of *some other sort*. Publicity was all that his friends asked, and Heaven knows that there has been publicity enough. If his advisers had any idea what sort of a case would have come out upon the investigation, their advice most undoubtedly would have been, that his Royal Highness should pay Mrs. Clarke the annuity of 400l. which had been promised, or even a larger sum if she required it, rather than drive her to desperation, and oblige her to expose such a tale to the "*garish eye of day.*" It appeared in evidence, that but a short time before these charges were brought forward, Mrs. Clarke offered to give up the letters of his Royal Highness, and all the documents in her possession, if he would either secure the annuity he had promised her, or pay the debts (not exceeding 2000l.) which she had necessarily contracted when living in the splendid establishment at Gloucester Place. The Duke was unfortunately advised not to comply. It is really astonishing that any friend of his Royal Highness should recommend him to hesitate between an annuity of 400l. to a woman with whom he had lived for many years, and the sort of publicity which this trial has produced. It is now evident that the tone in which ministers expressed their joy at the charges being at length brought forward in a *tangible shape* arose from their not entertaining the least suspicion that the case would turn out such as it has done. They appear really to have believed that the charges were suggested to Mr. Wardle by a herd of pamphlet-writers, who had entered into a Jacobin conspiracy against the house of Brunswick. It was not in the least doubted that Mrs. Clarke was acquainted with Major Hogan and Mr. Finnerty, and that they had persuaded her to urge these charges. The very reverse of this, however, came out on the investigation. She had never seen Major Hogan in her life, and Mr. Finnerty but once, and that was about nine years ago at Margate. Mr. Wardle declared that Mr. Finnerty had not given him information leading to any of these charges; and Mr. Finnerty (who is under prosecution for Major Hogan's pamphlet) petitioned the House that he might be examined at the bar, as the circumstance of his name being so often mentioned might prejudice him upon his trial. The friends of the Duke of York seem at length convinced that their first suspicions were wrong, and that if any conspiracy existed, the press had nothing to do with it.

It is not now suggested that Mrs. Clarke

or Miss Mary Anne Taylor were in any degree connected with or influenced by pamphlet writers. It will not be said that Cockayne, the attorney, Corri, the music master, or Clavering, French, Sanden, Maltby, and the Reverend Dr. O'Meara, had any connection with the press. If they sought promotion by corrupt means, it was not the press of this country that directed them to Mrs. Clark's house in Gloucester-Place; and if Mrs. Clarke herself has made disclosures, injurious to the character and feelings of his Royal Highness, it is now evident, that she has been prompted to it by her own distresses, and by her own injuries, (as she conceives them,) and not by the suggestions of any pamphlet-writers or conspirators against the illustrious house of Brunswick. The only pamphlet-writer who appears connected with the business, is the Reverend Mr. Beazely, a ministerial author who wrote a pamphlet against the Catholics, for which service he thought he had claims to promotion in the Church, but still he was content to get his promotion through the influence of Mrs. Clarke.

DISCUSSION IN PARLIAMENT ON THE EVIDENCE.

On Wednesday the 9th of March the discussion began. It has excited more of public interest and solicitude, and has occupied the House of Commons for a longer time, than any which has taken place in the modern history of parliaments.

The order for taking into consideration the report of the committee for investigating the conduct of his Royal Highness the Duke of York, having been read:

Colonel Wardle rose, and began by disclaiming any view of self-interest, or any sinister motives, in bringing forward those charges against the Commander in Chief, and declaring that he had been induced to undertake this arduous task solely from a sense of the duty he owed to his country. He felt obliged to his Majesty's ministers for giving him all the assistance in their power to bring the matter fairly before the tribunal which was to decide upon it. He had to regret that ill health had deprived him of the aid of a worthy baronet, (Sir Francis Burdett,) in the early part of the business; and to return his particular thanks to his noble friend, (Lord Folkstone,) who, at the moment that nothing was spoken of but the odium and disgrace he had encountered by bringing forward those charges, voluntarily stepped forward to share with him that odium and disgrace. He rejoiced at the able manner in which his Majesty's ministers had conducted the defence of the Duke of York, as it would be thereby evident that nothing more could have been done than had been done for his Royal Highness. On the strength and justice of the cause he had brought forward he now perfectly relied, and wished for nothing but that it should be decided upon in its real merits.

EXCHANGE BETWEEN LIEUTENANANT-COLONELS KNIGHT AND BROOKE.

This was the first case to which he should call the attention of the House. Dr. Thynne had proved that he was empowered by Mr. R. Knight to offer, and that he did offer Mrs. Clarke the sum of 200l. for her influence to promote the exchange, and that he wrote down the names of the colonels on a slip of paper, which he gave to Mrs. Clarke. Mr. R. Knight had corroborated this statement, and said that 200l. was paid on the exchange appearing in the Gazette; and that it was so paid in full persuasion that Mrs. Clarke's influence had been beneficially exerted. Mrs. Clarke confirmed this statement, and added, that when she gave the slip of paper to the Duke of York he told her that it should be done, although they had been long trying at it; and that he thought one of them was rather a bad subject. Now it has been proved by the official documents, that the parties had been long trying to effect this exchange; and it appeared, by the evidence of Colonel Gordon, that the exchange had been stopt for a considerable time on account of Lieutenant Colonel Brooke's being considered an improper person to command a regiment of cavalry, not having served in the cavalry more than four months, as a cornet, and having been for seven or eight years upon half pay. As to the difference of time between the application to Mrs. Clarke and

the gazetting, Mrs. Clarke had thought the time shorter; but both Dr. Thynne and Mr. Knight said that it was at least two or three weeks, which would make the transaction perfectly reconcileable with the dates mentioned by Colonel Gordon. It was certainly stated by Mr. R. Knight that she had desired the whole transaction might be kept secret from the Duke of York, which Mrs. Clarke as positively denied she had ever said, since the Duke of York was necessarily acquainted with the whole of the transaction. Now it appeared, from the evidence of the Duke of York's own hand-writing, that his Royal Highness knew perfectly of Mrs. Clarke having been engaged in similar transactions. He says, "Clavering is mistaken, my angel, in thinking that any new regiments are to be raised. *You* had better tell him so, and that *you* are sure there would be no use in applying *for him.*" From this letter, it appeared to be a thing easily understood that the name of the Commander in Chief was not to be mentioned; and after this letter, it was incomprehensible to him how any one could argue that the Duke of York was ignorant of those transactions. On examination of the document itself, it appeared that the application for the exchange had been made on the 1st of July; and there was written upon it in pencil, "Cannot be acceded to: his Royal Highness does not approve of the exchange proposed."—Upon the 23d of July, however, there was written on the same paper another memorandum—"His Royal Highness does *now* approve of the exchange." The first memorandum appeared as positive and direct a refusal as could be conveyed in words; and it was hard to conceive what *services* Colonel Gordon had discovered, upon enquiry, which could have altered the Duke's determination, as Colonel Brooke had been but twelve years in the army, and seven of those years on half pay; and as for cavalry service, he never had been in the horse for more than four months, in the situation of cornet. This appointment, under such circumstances, to a regiment of cavalry, was contrary to those regulations of which Colonel Gordon had said so much; and it must be considered extraordinary that Colonel Gordon, who was sure that the change of his Royal Highness's determination was solely from the report he had presented, as the result of his investigation of the merits and services of Colonel Brooke, had totally forgotten what those services were, and could not state them to the House. He thought, upon considering all the circumstances, it was impossible to draw any other conclusion than that the exchange was effected through the influence of Mrs. Clarke, in consideration of the sum of 200l.; and that the Duke must have been cognusant of the whole transaction.

CAPTAIN MALING'S CASE.

It would be in the recollection of the House that he had wished to withdraw this charge, when he found he had been mistaken, but had been urged to go on with it: he should, however, observe, that in the evidence upon this charge, although no corruption appeared, there had been very gross abuse of power. It had appeared that there was another captain Maling, who had been promoted to the rank of captain without seeing any military service whatever, or even joining any regiment; and this was stated to be given him as a reward for his abilities and diligence in the Duke of York's office. Now he thought that both this promotion, and the giving Colonel Gordon himself a regiment, in preference to a number of brigadier-generals, and colonels, and senior lieutenant-colonels, was an abuse of power for which the Commander in Chief was highly blameable.

COLONEL FRENCH'S LEVY.

The next case was the very strong one of Colonel French's levy. The first witness was Captain Huxley Sanden, whose evidence went to show that he was interested in the levy, and had applied to Mrs. Clarke, not only to use her interest with the Duke of York for the original letter of service,

but for many favourable alterations afterwards. Mr. Corri proved that he had received 200l. from Captain Sanden for the introduction of the parties to Mrs. Clarke. Mr. Dowler's evidence stated, that he remonstrated with Mrs. Clarke on her engaging in these affairs, and was answered by her that she was obliged to do so, as the Duke was so distrest for want of money, that she did not know how to apply to him for any. Grant, the agent for the levy, spoke to the fact of Colonel French wishing to raise a loan of 5000l. for the Duke of York. Mrs. Clarke stated the circumstances of the negociation, and of the money being received by her. Miss Taylor spoke to the conversation between the Duke and Mrs. Clarke, when he asked her how French behaved to her, &c. From all these circumstances there could be no manner of doubt but that a fee was offered to Mrs. Clarke, and paid to her, in consequence of the parties believing that she had performed a service by means of her influence with the Commander in Chief. The next point to be considered was, whether she did possess the influence ascribed to her, and whether she used it in this instance. He first observed on the various letters from her to Captain Sanden, which proved clearly that she knew all that was going on at the War-Office, with respect to this levy. It appeared, in one of the letters, that Mrs. Clarke had altogether negociated for leave to raise a certain number of Germans for this levy, of which there was no official document in the office; and in this instance she had acted as if she herself had been the Commander in Chief. The next point was whether the Duke knew that she received money for her interference. He would ask what other motive could have been assigned for her constant exertions about this levy, and about the alterations which were made in the original terms of service? If she had assigned no other reason than her friendship for all these parties, it would have been a reason which would probably not have been very satisfactory to the Duke of York. He could not conceive that the Duke had not enquired the reason of her anxiety in this business, and had not been informed of the true reason—the money which she received. Another point which evinced the Duke of York's knowledge was, that the expense of the establishment in Gloucester-Place and at Weybridge far exceeded the sums which he allowed. Miss Taylor's evidence also appeared to be conclusive on that point.—The next point was the payment by Mrs. Clarke of five hundred guineas towards a service of plate, on the 18th of May, and the Duke's paying the remainder by bills. Now it appeared in evidence that this five hundred guineas had been received from Col. French on the 30th of April, on account of the letter of service; and there was no attempt to prove that she had received any such sum as five hundred guineas, about that time, from the Duke of York. It was, therefore, hard to conceive it possible that the Duke should not have known how she came by the sum of five hundred guineas at that time. The next circumstance that proved the knowledge of the Duke, was, that Mrs. Clarke was negociating from Col. French a loan of 5000l. for the Duke, to which he must of course have been a party before it could be concluded; and therefore this could not possibly have been a transaction which was to be kept a secret from the Duke. There was another most material circumstance arising from the progress of the levy. The original letter of service was to allow Colonel French to raise 5000 men in thirteen months, with a power for government to discontinue it, if 4000 were not raised in seven months. At the end of seven months but 200 were raised, and yet the allowance for bounty was advanced. Soon after, Col. French wrote a letter to the Duke of York, complaining severely of General Taylor, who was at the head of the recruiting service in Ireland, impeding the progress of the levy. General Taylor was obliged, in his own vindication, to give a detailed account of the infamous conduct of the persons conducting the levy in Ireland, and of the impossibility of its ever producing the number of men expected from it. He also stated, that although Col. French only gave eleven guineas and a half, while others

gave sixteen, yet every man he raised cost the country 150l. This statement merely produced a mild letter to Captain Sanden, to be more expeditious in raising the men. At length a letter was sent from General Whitelocke, inspector of the recruits in England, stating the scandalous and disgraceful conduct of recruiting for Colonel French's levy in London, and desiring that they might be at least sent out of the London district. The levy was then stopt, after it had been going on thirteen months, and had produced 219 men, instead of the 5000 that were expected from it. Col. French and Captain Sanden afterwards sent other proposals to the Duke of York, to be allowed to continue this ruinous levy under certain modifications. How could they have presumed to do this, unless they were conscious that they were under protection, and that they had purchased that protection from Mrs. Clarke? If, weighing the whole of the evidence upon this charge, any man could say that the Duke of York was not a party to those transactions, he did not know what evidence on earth would be capable of convicting him.

CAPTAIN TONYN.

Mr. Donovan and Captain Sanden both agreed that Captain Tonyn had deposited 500l. for an influence that was to obtain him a majority, and that he afterwards wished to withdraw that deposit. Captain Sanden said that Mrs. Clarke gave him a note to shew to Captain Tonyn, which induced him to wait patiently for several Gazettes. Mrs. Clarke confirmed those statements, and also said that she had received the money, and informed his Royal Highness of the whole of the transaction. It appeared, both by Mrs. Clarke's direct evidence, and by the written documents of her own letters to Sanden, and of the Duke's letters to her, that his Royal Highness had wished to stop Major Tonyn from being gazetted for a short time. This letter was for a long time insisted upon to be a forgery. Besides, however, the proof which had been given at the bar that the note was really the Duke's hand-writing, he would observe, if Mrs. Clarke had forged a note to have shewn to Capt. Tonyn, would it not have been much more natural for her to put her own name on the direction of it, instead of the name of *George Farquhar, Esq.* of which Capt. Tonyn had never heard, and which required other letters to be shewn him, to prove that the Duke generally wrote to her under that address? He would also ask, if the note had been a forgery, would not Captain Sanden, who was evidently favourable to the Duke, and hostile to Mrs. Clarke, have seized upon that circumstance to overthrow her whole testimony? It appeared then, in this case, that Mrs. Clarke had the power of stopping military promotions, as well as obtaining them, and this was a power which she could only possess through the influence of the Duke of York.

COLONEL SHAWE'S APPOINTMENT.

It appeared, from the evidence at the bar, that Colonel Shawe had agreed to give Mrs. Clarke 1000l. for his appointment; but that having only paid one half of it, he was, by her influence, put upon half pay. This fact was distinctly stated by Mrs. Clarke, and had been in a great degree corroborated by Mr. C. Shawe. It appeared that all the interest of Col. Shawe, supported by Sir Harry Burrard, was not able to procure him either promotion or exchange. He was afterwards appointed Deputy Barrack-Master General at the Cape of Good Hope; and there was little reason to doubt but that the same influence which had recommended Dr. O'Meara and General Clavering, had been exerted to procure this appointment. Col. Shawe believed that it was owing to Mrs. Clarke that he was put upon half pay, as was most evident from his letter to that lady, imploring her protection, and offering to remit her 300l. per annum.

Having gone through the greater part of the evidence, he should take that opportunity of stating, that not a shadow of proof could be adduced to excite a belief that Dowler obtained his appointment in the commissariat by any other influence tha

that of Mrs. Clarke with his Royal Highness, and for which he paid a considerable sum.

SAMUEL CARTER.

The next case was that of his Royal Highness having given a commission to this young man, who had been a footboy to Mrs. Clarke, who went behind her carriage, waited at table, and performed other menial offices. The Duke must have known him as her footboy, having often seen him waiting at table. It was true that there was a recommendation for this young man, about three years before, given by Lieut. Sutton. This recommendation was not, however, followed up by any memorial or interference of friends, except the interference of Mrs. Clarke. The letters of the young man to Mrs. Clarke proved that he looked up to her entirely as his protector.

MAJOR TURNER.

He next alluded to the case of Major Turner, who was prevented selling out at the time he wished, by a letter written to the Duke of York by one of the ladies that passed as his mistress, *Lucy Sinclair Sutherland*. The only complaint made against this officer was, that he had behaved ill to a lady that was acquainted with this Mrs. Sinclair Sutherland. It was evident that such a letter ought not to have been attended to for a single moment.

He had now discharged, to the best of his abilities, the duty he had undertaken. The House would judge of the charges he had brought, and the country would also judge of his conduct, and that of the House. For himself, he submitted with pleasure to the decision. He concluded by moving, "That an humble address be presented to his Majesty, stating that his faithful Commons have had evidence produced at the bar of certain corrupt practices having existed for some years past in the disposal of commissions and promotions in the army: That his faithful Commons having carefully examined witnesses with due deliberation, feel themselves, with concern and astonishment, obliged, by their duty to their constituents, to declare, that the result of their deliberate enquiries, after patiently examining a variety of documents, is, that in their opinion the existence of such corrupt practices has been substantially proved: That they are restrained, by motives of personal respect, from entering into a detail of all that has come out in evidence, as they are convinced the extent to which the abuses complained of having existed, could not be stated to his Majesty without exciting in his bosom the most acute sensations of pain and indignation; without endeavouring fully to develope all the consequences of the existence of such abuses, they cannot refrain from pointing out one great evil likely to result from them: should an opinion get abroad in the armies of his Majesty, that promotions were thus obtained in a manner unjust to the army, and disgraceful to authorities which countenance them, its effects must be fatal:—That it is the opinion of this House that such abuses could not exist to the extent to which they have been proved to exist, without the knowledge of the Commander in Chief; and if they did, if that could be urged in his favour, the command could not, in safety, or in prudence, be entrusted to him any longer. His Majesty's faithful Commons, therefore, are of opinion that the Duke of York ought to be deprived of the command of the army."

Mr. Burton, on the other side, thought that the House should not pass its censure on the Duke of York for the immorality of breaking the marriage vow, but merely consider the military offences with which he had been charged. He thought all the hearsay evidence which had been given should be dismissed from their consideration; and that it was to be recollected how many of the witnesses stood in the situation of accomplices. The evidence of Mrs Favery, he thought, ought to be rejected altogether, as being full of manifest contradictions, and opposed by the testimony of unimpeachable witnesses. In Mrs. Clarke's evidence there were not less than twenty-eight contradic-

tions, and she had been also contradicted in some points by thirteen witnesses. Such evidence ought to be thrown out on the trial of the meanest criminal. He considered that the evidence of Colonel Gordon, and the dates of the official papers, completely overthrew the charge with respect to the exchange between Colonels Knight and Brooke. The levy of Colonel French appeared to have been quite regular, from beginning to end. The evidence of Miss Taylor, considering her connexion with Mrs. Clarke, was not, in his opinion, worthy of credit. If the levy had not produced the men that were expected to be raised by it, the failure must be principally attributed to the operation of the Army of Reserve Bill, and the General Force Bill. In the case of Major Tonyn, he conceived that that officer had been duped out of his money by Mrs Clarke, but that his promotion had been obtained through the influence of his father. With respect to the difference between the allowance to Mrs. Clarke and her expences, he believed the Duke of York was a very bad calculator in money matters. He had been told by the preceptors to his Royal Highness, as well asto his Royal brothers, that it was always found impossible to teach them the value of money. *(Cries of hear ! hear !)* If the Duke of York had been corrupt, he would have chosen corrupt agents, instead of selecting such a man as Colonel Gordon for his military secretary.

Mr. Curwen thought that every tittle of the evidence had gone to aggravate the case which was first stated. He had no doubt at all of the mysterious note (as it was called) being in the hand-writing of the Duke of York. Besides the direct evidence to this fact, there was the strong circumstance of its being writen on office paper. He thought the character of the country was at stake in the decision of the House upon this subject, and that the highest member of society should not be screened more than the lowest. He thought the measure proposed was highly necessary for the amendment of existing corruption.

The Chancellor of the Exchequer begged that the House would recollect the manner in which this accusation had been originally brought forward. It was not then proposed to call the Duke of York to account for incorrectness or any minor error, but it was corruption which was directly stated. The honourable gentleman, however, who had brought forward the accusation, did not call now upon the House to decide whether the object of it was guilty or innocent, but merely moved that his Majesty should be addressed to remove him from his office. It was due, however, to the long services of the illustrious person against whom those charges were brought, that the House should come to a decision upon the charges themselves. He was convinced that the honourable gentleman (Mr. Wardle) did not, in this address, follow the genuine dictates of his own manly mind, but had been influenced by men of cooler heads, who meant much more than he was aware of. The course which he, on the contrary, should recommend, would be, that the House should first come to a decision, aye or no, whether his Royal Highness had been guilty of corruption or connivance at corruption. If the House thought him guilty, they should say so, and impeach him at the bar of the House of Lords; but if they thought him not guilty, they should not hesitate to say so. Mrs. Clarke's evidence certainly went not only to neglect or remissness in the Duke, but to positive corruption. The House would, he imagined, have required some additional testimony; for it appeared to him that he never saw a witness who, from her character, her story, and her manner of conducting herself, was less deserving of credit. From Mrs. Clarke's letters to Mr. Adam, it was evident that she was actuated by a strong feeling of revenge. He regretted, indeed, that the annuity had not been originally secured to her, and that it was not larger; but still, from the moment Mrs. Clarke accompanied her demand of money with a threat of exposing the Duke, a man conscious of innocence could take no other course than what he had done. A great stress had been laid on the evidence of Miss Taylor. It appeared to him, however, that she resembled those witnesses who are

every day seen in courts of justice, who come prepared to tell a story to serve one side. She perfectly remembered a certain expression which had taken place four or five years ago, but recollected nothing of the subject of those conversations she had with Mrs. Clarke a few weeks ago. It appeared to him that every case had been completely disproved, except that of Major Tonyn, and he would allow that the mysterious note was a circumstance that he could wish to have better explained. He thought that most uncommon pains had been taken, on this occasion, to poison the public mind by every prejudice which could be raised by the diurnal and weekly prints. In the case of any common individual, a trial would, in all probability, have been put off while such a prejudice existed. As to what the honourable gentleman had said of "the House itself being to be judged of by the country," he should only say, that the House must always wish to stand well in the estimation of the country; but that they would never submit their judgment to any hasty opinion formed out of doors upon a partial and garbled selection of the evidence. If the House were to submit their opinions in all cases to popular clamour, artificially raised, they might as well surrender themselves or their country at once to a wild democracy. After commenting at great length and with much ability upon the whole of the evidence, from which he drew conclusions opposite to those of the honourable member, (Colonel Wardle,) he moved the following resolutions, instead of the address which had been moved:

"Resolved, That Charges having been brought against his Royal Highness the Duke of York, imputing to him personal corruption and criminal connivance in the execution of his office; and this house having referred the said charges to a committee, &c. feels it its duty to pronounce a distinct opinion upon the subject.

"Resolved, That it is the opinion of this House, after the fullest and most attentive examination of all the evidence adduced, that there is no ground for charging his Royal Highness with personal corruption or connivance at such practices, disclosed in the testimony heard at the bar.

"That an Address be presented to his Majesty, humbly representing, that in consequence of charges against his Royal Highness the Duke of York, his faithful Commons thought it their indispensible duty to enquire into the same, in the most public and solemn manner; and after the most diligent and attentive inquiry, his most faithful Commons, considering the lively interest his Majesty must feel in an inquiry into the conduct of his Royal Highness the Duke of York, thought it their duty to lay before his Majesty the following Resolutions:—

[Here he proposed to insert the above Resolutions.]

"And his Majesty's faithful Commons think it their duty further to state to his Majesty, that while the House has seen the exemplary regularity and method in which business is conducted in his Royal Highness's office, and the salutary regulations introduced by him, some of which were intended to prevent the very abuses complained of, and which have been brought under review, they cannot but feel the greatest regret and concern that a connection should have existed which has thus exposed his Royal Highness's character to public calumny, and that frauds should have been carried on, with which his Royal Highness's name has been coupled, of a most disgraceful and dangerous tendency; but it is, at the same time, a great consolation to the House to observe the deep concern his Royal Highness has expressed, that such a connection should ever have taken place; and on the expression of that regret, the House is confident that his Royal Highness will keep in view the uniformly virtuous and exemplary conduct of his Majesty, since the commencement of his reign, and which has endeared his Majesty to all his subjects."

Mr. Bathurst neither approved of the original address nor of the resolutions proposed by the Chancellor of the Exchequer. He thought the proper resolution for the House to come to would be, to express their opinion, that his Royal Highness had

exposed himself to the exercise of undue influence in the discharge of the duties of his high office. He thought the notoriety of the influence of Mrs Clarke, which had induced General Clavering, Dr. O'Meara, and so many other persons to apply to her, could not have existed without some grounds. He did believe, that there had been an influence on the mind of the Duke during the whole period of the connection, which had often been prejudicial to the interests of the country. He concluded by stating, that after the House had decided Aye or No, respecting the corruption, he should propose an address, "That the House had observed with the deepest regret, that in consequence of a connection the most immoral and unbecoming, undue influence had been continually exerted, which brought disgraceful charges against the Commander in Chief, and tended to give colour to transactions of the most pernicious nature."

Mr. Whitbread began by complimenting the great ability displayed by the Chancellor of the Exchequer, and said that if after such an able defence the Duke of York should fail, it must be evident that it was entirely owing to the badness of the case. The right hon. gentleman had attacked his hon. friend for appearing to appeal from that House to the public; the attack, however, came rather strangely from the hon. gentleman, who commenced his administration by what he called an appeal from the sense of parliament to the sense of the people. As to the misrepresentations by which it was said the public had been led astray, they had been at least as gross on one side as on the other. He allowed that the Duke of York had rendered considerable service to the army, during the sixteen years he had been at the head of it, but he could not admit that his high birth was any reason for being continued in that situation. On the contrary, he thought it was rather a reason why he should not have been appointed at all. At the commencement of this investigation, and when it was generally thought the charges could not be supported, a great deal was said about conspirators and secret advisers. He did not think that was a proper moment to deny the imputations against him, as he concluded it would be like disclaiming Col. Wardle at a time when an attempt was made to run him down: he should now, however, say, that he had been only twice in company with Mr. Wardle during the last two years, and that they had only one conversation upon this business previous to its being introduced to that House. In this conversation he by no means advised Col. Wardle to bring the charges forward, as he had no idea that he would have been able to substantiate them so well. If Col. Wardle had been charged with flinching from the question to the extent he had first stated, the reason was, because he considered that great moderation was necessary, when addressing the sovereign to inform him of the guilt of his son. Having stated these general remarks, he must make a few observations on the evidence to which the House had been so long attending. It was somewhat surprising to hear the learned gentleman argue that no credit at all was due to the testimony of accomplices, when it was known that such evidence was received in every criminal court of the country, and that the lives of persons of inferior rank were every day affected by evidence in no respect better than what had been produced in this case, or so well corroborated. How many murders, and other crimes of the most atrocious nature, would go unpunished, if the evidence of accomplices were never to be listened to? Where could evidence of corruption be had, unless from those who knew of the corrupt practices? It was said that Mrs. Clarke was actuated altogether by a spirit of vengeance. When vengeance was, however, mentioned, it was impossible to dismiss all recollection of the provocation given. As to the Duke's pecuniary transactions with her, the Chancellor of the Exchequer appeared to agree with him and all the rest of the world, that the Duke had acted in a way that was by no means creditable to him. Mrs. Clarke had been examined and cross-examined over and over again by all the host of crown lawyers; and

although their examinations were continued until she was on the point of sinking with fatigue, yet all the ingenuity of all the lawyers could get nothing from her favourable to their view of the case. The more she was cross-examined, the worse was the story. The learned gentlemen could only get out of her the stories about General Clavering, Dr. O'Meara, and other persons, and compelled her afterwards to produce letters from the Duke of York, to strengthen evidence which they scouted as improbable. It was no contradiction to her statement that she had upon *certain occasions* been called Mrs. Dowler. Every man in that House must remember that in his youthful days he had made *wives* in this manner, for particular purposes. *(A laugh.)* As for her not being ready to confess that she had spent a night with Mr. Dowler at Slaughter's Hotel, it was very natural for a woman to conceal such a fact. It was not at all injurious to her credit that she should discover a trait of feeling, or perhaps delicacy, so natural. It was too much to suppose that a woman, when she lost her chastity, was from that moment to lose all the amiable feelings of her sex, and all pretensions to credit. As to falsehood, they might dreadfully retaliate that imputation on our sex, as it was generally by the falsehood and perjury of men they have been first seduced to leave the paths of honour and virtue. As to the note respecting Major Tonyn, it was so clearly proved to be the Duke of York's hand-writing, that he thought whoever was not convinced by the evidence, would not be convinced, "though one should rise from the dead." After going very ably through the different charges, he concluded by denying that the accusation was brought in the spirit of Jacobinism. The follies of princes were the true food of Jacobinism. It was in Gloucester-place that the real Jacobins had their meetings, and the Duke of York was their chairman. His friend Col. Wardle was the true anti-jacobin; for when Jacobinism is driven from the palace, there is no danger to be apprehended from the cottage.

The Attorney-General argued at some length on the contradictions in Mrs. Clarke's statement.

Mr. Bankes was not prepared upon the evidence to say that the Duke of York knew of the corrupt practices which had been so long carried on by Mrs. Clarke, but he could not conceive how he could avoid entertaining some suspicion that improper transactions were going on. He concluded by the following motion, as an amendment:

"That an humble address be presented to his Majesty, stating to his Majesty, that information had been communicated to the House, of various corrupt practices and abuses prevailing in the admsnistration of the army, with respect to the disposal of commissions and appointments, into which the House had examined, and felt themselves obliged to acquaint his Majesty, that the result of that enquiry was a conviction that such corrupt practices and abuses had unquestionably existed: To assure his Majesty of the high satisfaction which they experienced in finding no grounds to charge the Commander in Chief with personal corruption, or criminal connivance, in those practices; but, at the same time, to observe, that while the House were anxious to do justice to the advantages which the army had derived from the superintendance of his Royal Highness, and more particularly to the salutary regulations which he had introduced (some of which were directed against the very practices complained of,) they were obliged to express their opinion to his Majesty, that abuses could scarcely have existed to the extent to which they were proved to have existed, without exciting some suspicion in the mind of the Commander in Chief; To submit to his Majesty, that if even that circumstance were left out of the consideration, their opinion was, that the command of the army could no longer with propriety or prudence remain in the hands of his Royal Highness, the recent enquiry having unveiled a course of conduct tending to set the worst example; in the highest degree injurious to the cause of morals and religion; and which, if not discountenanced, must injure those

sources of the tranquillity and happiness of the country."

Mr. Yorke had no doubt but that Mrs. Clarke, having lived with Mr. Ogilvie the army agent, (as was proved by her examination under a commission of bankruptcy,) was perfectly acquainted with all the mysteries of army-brokerage, previous to her acquaintance with the Duke of York. It was therefore very probable that she might have acted in this corrupt and improper manner without the knowledge, or even the suspicion, of the Duke. He should therefore extremely regret the House adopting any proposition which would remove the Duke from the command of the army. He thought the British army had never done better than when commanded by a prince of the blood.

Mr. Leech argued at considerable length on the improbability of the story which Mrs. Clarke told. He did not think there was a gentleman in the kingdom who could believe her when she said the Duke told her, "she had more influence than the Queen, and ought to use it; and that if she was clever, she need never want money." If the Duke was so grossly and stupidly corrupt to have uttered such words, instead of four or five cases, the table of the House would have been *covered with proofs* of this corruption.

Lord Folkestone would not admit that the Duke's military conduct in managing the army (whether good or bad) was any answer to the specific charges now brought forward. If the words of Col. Wardle's address did not go quite to the length of pronouncing the Duke guilty, it was from delicacy, and consideration to the feelings of his father. He conceived that every one of the charges had been completely proved by the testimony of Mrs. Clarke, corroborated as far as it was possible to have it corroborated, by circumstantial and other evidence. After arguing at some length in support of Mrs. Clarke's testimony, he adverted to the evidence of Miss Taylor, who had been most severely used. What was it to the cause that her father was in embarrassment, her mother in prison, and herself an illegitimate child? If these circumstances could have been of any use in shaking her testimony, they might have been obtained from other sources, without inflicting that agony of mind on Miss Taylor which the House had witnessed. When some trifling contradictions in Mrs. Clarke's testimony were so much insisted upon, he could not avoid noticing the manner in which the witnesses on the other side conducted themselves. He could by no means join in the praise that was bestowed on Colonel Gordon as a witness. He thought his manner was dictatorial and unbecoming; and that as to contradictions and suppressions of fact, there were more of both in his testimony than in that of Mrs. Clarke. It was strange that, when examined respecting Captain Maling's case, he should not have perceived that what had been charged as to one Captain Maling, in fact applied to another Captain Maling, whom he saw every day at his office. He had at one time stated, that a personal application to the Duke of York for promotion would be useless, and afterwards he acknowledged that it might be successful. Mr. Adam had also been examined as a witness, and had not been corroborated by Mr. Lowten and Wilkinson in many parts of his statement about the cause of the separation, and had been obliged to make several explanations of former testimony. Now Mrs. Clarke was examined in a very different manner, and yet there were fewer contradictions in her testimony. It appeared to him, that the very expensive stile in which Mrs. Clarke lived in Gloucester-place with the participation and privity of the Duke, was a pretty strong proof that he must have known of the corrupt means by which the establishment was maintained, as there was no statement of the sums expended on her by the Duke which could at all support that stile in which it appeared the Duke intended she should live, when he gave her the house in Gloucester-place, and the service of plate.

Mr. Adam justified himself from any contradiction in his testimony, and argued against the addresses proposed by Colonel Wardle and Mr. Bankes.

Mr. Wm. Smith was not prepared to charge his Royal Highness with knowlege or corrupt connivance, and therefore preferred the address of Mr. Bankes to that of Colonel Wardle. He thought that the vices of the great, when they pressed themselves upon the public attention, ought to be punished, and he therefore thought that the Duke of York should no longer remain at the head of the army.

The Secretary at War (Sir James Pulteney) contended that there was no reason to suppose that the Duke of York knew or suspected the corruption that was practised, as there was no evidence of it whatever but that of Mrs. Clarke, who was disbelieved (he was well convinced) by the great majority of that House. He saw no reason for agreeing to any motion, the tendency of which would be to remove the illustrious person who is now at the head of the army from that situation.

Sir Francis Burdett began by taking notice that the Chancellor of the Exchequer and the Attorney General, although public officers, were found on this occasion, not on the side of the public, but on the side of the accused. Instead of seeing any thing to praise in the speech of the Chancellor of the Exchequer, he thought it one of the most sophistical, unfair, and uncandid speeches he had ever heard, and such as would have done no credit even to an hired advocate. Nothing could have supported Mrs. Clarke through such an examination as she had to undergo but a consciousness that she was speaking *truth*; and the Crown Lawyers are obliged to suppose her a woman of the most wonderful talents, merely because she was consistent in her story. A right honourable gentleman, (Mr. Yorke,) having once called Mrs. Clarke "a harpy," did not know how to give another description of her. It did not appear, however, that "this harpy," as she was called, had made up any private purse for herself, but on the contrary, that she had expended all the money she got from the sale of commissions, in payment of the tradesmen; and all she could get out of the Duke of York was applied in discharge of their servants' wages. Against the great mass of evidence in support of the charges nothing stronger was opposed than the letter of his Royal Highness, denying all those things upon the *honour of a Prince*. What was this honour of a Prince? Did it prevent his breaking his promise to Mrs. Clarke about the annuity? Did it prevent him from turning out upon the world, in one moment, a woman with whom he had lived for years, and to whom he had promised an eternal attachment? As to the honour of his Royal Highness, it appeared like Banquo's Ghost,

"With twenty mortal muders on his crown,
The least a death to Nature."———

The honourable Baronet then took a review of the arguments used by the gentlemen on the other side, which he combated with great ability.

The Master of the Rolls thought it absolutely necessary for the House to come to some direct decision, either that the Duke was guilty, or that he was not guilty; and if they did not think the charges were sufficiently made out in evidence, they ought to acquit him. He then went at considerable length into the examination of the evidence, from which he concluded that Mrs. Clarke's testimony had not been supported in such a manner as to make it credible.

Sir Samuel Romilly could not give his assent to the resolution proposed by the Chancellor of the Exchequer, "that there was no ground of charge against his Royal Highness for corruption, or connivance at corruption." He should support the original address, and could not conceive any case which could call upon the House to address his Majesty for the removal of a public servant from office, if this was not such a case. As for a direct decision of guilty or not guilty, neither the Duke's supporters, nor the Duke himself, appeared to wish that alternative to be left to the House. They wished the House to say not guilty, upon the evidence taken without oath, but they deprecated any decision of guilty upon such evidence. The trifling contradictions in Mrs. Clarke's evidence appeared to him immaterial as to the issue. Although there was not the sanction of an oath, Mrs. Clarke

perfectly well knew that she would be sent to Newgate if she was detected in prevarication. After a very long and able argument, he concluded by saying, that he was happy that his motives in the vote he gave must be perfectly free from suspicion, as it was impossible that it could ever serve his private interest.

The Solicitor General replied to Sir Samuel Romilly. He conceived that such an address as was prepared would be an irreversible record of the conviction of the Duke of York for gross corruption. He could not perceive any material difference between direct corruption and connivance at it, in those who had the power to stop it. He considered that such a vote would attach everlasting infamy to the Duke of York, and would be a severer punishment than stabbing him to the heart. He thought an address from the House for the removal of the Duke from the command of the army would be too little if he was guilty, but infinitely too much if he were innocent. He thought the House ought to come to a direct decision of guilty or not guilty, and concluded by arguing, from his view of the evidence, that the charges were not made out.

Mr. Wynne gave his reasons for supporting the address of Mr. Bankes.

Mr. Croker, in a speech of considerable length and ability, contended that the evidence of Mrs. Clarke was entitled to no sort of credit whatever.

Mr. H. Martin spoke in favour of the original address proposed by Col. Wardle.

Mr. Coke (of Norfolk) said that he had not the slightest doubt but that the Duke of York had been guilty both of corruption and corrupt connivance. He should therefore vote for Col. Wardle's address.

Mr. Windham spoke at considerable length and with great ingenuity; his speech was altogether, perhaps, the most able attack upon the evidence against the Duke of York; notwithstanding which he concluded by declaring that he should vote for Mr. Bankes's address.

Lord Castlereagh replied to Mr. Windham, and argued ably and with great effect in support of the resolutions of the Chancellor of the Exchequer.

This debate was protracted for the unusual length of six nights. Lords Milton and Stanley spoke in favour of Colonel Wardle's address. Lord Temple, and Mr. Ponsonby and Mr. Wilberforce, were in favour of Mr. Bankes. Mr. Canning, Mr. Leycester, and Mr. Ryder, opposed both the addresses, and supported the resolutions of the Chancellor of the Exchequer.

At length the House came to a decision upon the different questions.

The first was upon Mr. Bankes's address (being moved as an amendment on the original address.)

For Mr. Bankes's Address -	199
Against it - - - - - - -	294
Majority - - - -	95

The second question was on Colonel Wardle's original address.

For it - - - - - - - -	123
Against it - - - - - -	364
Majority - - - -	241

Those divisions were considered by the public as a parliamentary acquittal of the Duke for corruption, connivance at it, or suspicion of it. There was, however, another debate on the Chancellor of the Exchequer's first resolution, to which an amendment was proposed by Sir Thomas Turton, which went to the effect of stating that the Duke was guilty.

The most interesting feature in this debate was the declaration of General Fergusson, that under the cloud of suspicion which hung over the Duke of York, it was not for the honour of the army that he should retain his situation of Commander in Chief.

Sir Thomas Turton's amendment was negatived by 344 to 145, and the resolution of the Chancellor of the Exchequer was agreed to by 278 to 196, being a majority of only 82.

On the Monday following the Chancellor of the Exchequer informed the House, that his Royal Highness the Duke of York had resigned the situation of Commander in Chief, and that his Majesty had been pleased to accept that resignation.

REMARKS ON THE EVIDENCE.

The House of Commons has completed its labours and the Duke of York has been acquitted. The same evidence is now before us and the public; if we come to a different conclusion upon it from that which the House of Commons have adopted, is it because we are not gifted with the same powers of understanding, or that we view the evidence through a different medium?

The charge against the Duke of York is substantially this:—That corrupt practices and other abuses have prevailed in the disposal of commissions and promotions in the army; that they could not have prevailed to the extent in which they had been proved to exist, without his knowledge; and therefore that the command of the army could not with safety, and ought not in prudence, to be continued in his hands.

These corrupt practices are proved to have been carried on through the medium of Mrs. Clarke, who was under the Duke's protection, or, in other words, with whom he had an adulterous intercourse. The notoriety, and indeed the admission of this fact, makes any recapitulation of the evidence respecting it unnecessary. We shall merely observe that it is not only proved by Mrs. Clarke, by Ludovick, a servant of the Duke of York, by three servants belonging to the establishment in Gloucester-place, by Mrs. Favery, who had seen them in bed together, and by Mr. Adam, but there is the evidence of letters written by the Duke himself, which place the matter beyond all question.

"*Sandgate, Aug.* 24, 1804.—How can I sufficiently express to my Darling Love my thanks for her dear, dear letter, or the delight which the assurances of her love give me? Oh, My Angel! do me justice, and be convinced that there never was a woman adored as you are. Every day, every hour convinces me, more and more, that my whole happiness depends upon you alone. What a time it appears to be since we parted, and with what impatience do I look forward to the day after to-morrow; there are still, however, two whole nights before I shall clasp My Darling in my arms!—How happy am I to learn that you are better! I still, however, will not give up my hopes of the cause of your feeling uncomfortable. Clavering is mistaken, My Angel, in thinking that any new regiments are to be raised; it is not intended, only second battalions to the existing corps; you had better, therefore, tell him so, and that *you* were sure that there would *be no use in applying for him.*—Ten thousand thanks, My Love, for the handkerchiefs, which are delightful; and I need not, I trust, assure you of the pleasure I feel in wearing them, and thinking of the dear hands who made them for me. Nothing could be more satisfactory than the tour I have made, and the state in which I have found every thing. The whole of the day before yesterday was employed in visiting the works at Dover, reviewing the troops there, and examining the coast as far as this place. From Folkstone I had a very good view of those of the French camp.—Yesterday I first reviewed the camp here, and afterwards the 14th Light Dragoons, who are certainly in very fine order; and from thence proceeded to Brabourne Lees, to see four regiments of Militia; which, altogether, took me up near thirteen hours. I am now setting off immediately to ride along the coast to Hastings, reviewing the different corps as I pass, which will take me at least as long. Adieu, therefore, My Sweetest, Dearest Love, till the day after to-morrow, and be assured that to my last hour I shall ever remain Yours, and Yours alone."

Addressed, "George Farquhar, Esq. No. 18, Gloucester-place, Portman-square."

"*August* 4, 1805.—How can I sufficiently express to My Sweetest, My Darling Love, the delight which her dear, her pretty letter gave me, or how much I feel all the kind things she says to me in it?—Millions and millions of thanks for it, My Angel! and be assured that my heart is fully sensible of your affection, and that upon it alone its whole happiness depends. I am, however, quite hurt that My Love did not go to the Lewes Races; how kind of her to think of me upon the occasion!

but I trust that she knows me too well not to be convinced that I cannot bear the idea of adding to those sacrifices which I am but too sensible that she has made to me.—News, My Angel cannot expect from me from hence; though the life led here, at least in the family I am in, is very hurrying, there is a sameness in it which affords little subject for a letter; except Lord Chesterfield's family, there is not a single person except ourselves that I know. Last night we were at the play, which went off better than the first night. Dr. O'Meara called upon me yesterday morning, and delivered me your letter; he wishes much to preach before Royalty, and if I can put him in the way of it, I will. What a time it appears to me already, My Darling, since we parted! how impatiently I look forward to next Wednesday se'nnight!—God bless you, my own Dear, Dear Love! I shall miss the post if I add more. Oh believe me ever, to my last hour, Your's and Your's alone."

Addressed, "Mrs. Clarke, to be left at the Post-office, Worthing."

Respecting the extent of the establishment in Gloucester-place, we are likewise saved the trouble of entering into the evidence, because its notoriety made a denial of it impossible. When the servants' wages and liveries cost 1000l. per annum; horses in one year upwards of 900l. besides musical parties, expensive entertainments, &c. &c. we may form some idea of the style in which this establishment was carried on, "*ex pede Herculem.*" Besides this, she had a house at Weybridge. What are we to say then of the Duke's understanding, if we admit that he could, for a moment, suppose that all this could be supported by an allowance of 1000l. per annum, irregularly paid? Mr. Canning indeed *said*, that the Chancellor of the Exchequer was enabled to prove, on the most unquestionable authority, (not evidence,) that the Duke of York had expended on Mrs. Clarke the sum of 16,760l. Now what is this authority?—Mr. Perceval, when examined, says,

"From the paper I now hold in my hand, I see that from the 11th January 1804, to the 18th June 1806, 5,551l. has been paid in drafts for the use of Mrs. Clarke."

Again *he stated to the House,* "Besides this, there were tradesmen for furniture, wine, jewels and the plate, to make the total amount of 16,760l." But it appeared, even from the statement of Mr. Perceval, that the money received for the Duke's debts upon his banker, so ostentatiously produced as proof of money paid for the use of Mrs. Clarke, and which, from the item of 5,551l. was *first taken to the Duke,* who sent it under a sealed cover to Mrs. Clarke; and of the whole of the sum being sent there is no proof whatever. The assertion of the Duke, that he did actually expend 16,760l. for the use of Mrs. Clarke rests upon the degree of credit to which the Duke's word (the accused person) is entitled. There is no court in this country where such evidence is admissible. The original stipulation of 1000l. per annum is not denied, and no subsequent agreement for a larger allowance is set up; nor is there any evidence whatever that the expences of the establishment created any feelings in the mind of the Duke, which led to his putting a period to the connection. The amount of the expence is not denied; that the Duke *did actually pay it is not proved,* for his mere declaration can have but little weight.

It follows, from this view of the subject, without entering into particular cases detailed in evidence, that the Duke could not be ignorant that the expences of the establishment were defrayed by those means with a connivance at which he is charged.

How stands the proof of this? Mrs. Clarke expressly states, that about half a year after her connection with his Royal Highness she became embarrassed; that she never applied to him for money but when she was distressed; and that he told her she had more interest than the Queen, and that she might use it. That accordingly she did raise money by the sale and disposal of commissions and promotions, and that the Duke of York was acquainted with the whole of them. How is this evidence cor-

roborated? for without strong corroboration, we admit that it should be received with many grains of allowance.

But we cannot help observing, that the evidence of Mrs. Clarke is impeachable only upon certain grounds--general character, contradictions and inconsistencies in her evidence, and personal animosity against the Duke.

With respect to the first objection, we admit that a virtuous woman is entitled to a much greater degree of credit than one whose immorality of conduct has been so notorious; but so far as morality is included in this consideration, surely the morals of a married man, filling one of the most important situations of trust in the country, living in a state of adultery, and spending, according to his own statement, about 8000l. per annum upon one mistress, cannot be rated much higher than the morals of a woman who is maintained by a prostitution of her person.

If we are to subtract from the credibility of Mrs. Clarke's evidence, on account of her want of virtue, are we to add nothing to the probability of the Duke's guilt on account of his vices? If this relative situation of the parties places them upon a par as to credibility, the evidence of Mrs. Clarke would seem to rise in the scale, when opposed only to the word and honour of a prince. As to the latter of these pretensions, we think his warmest advocates will scarcely attempt to defend the dishonour, not to say meanness, of his conduct, in first advising Mrs. Clarke to plead her being a widow in defence to actions for debts incurred upon his account, and afterwards throwing off a woman to whom he promised everlasting attachment, and who had been the partner of his idle hours for years, not only without any other provision than *his word* for an annuity of 400l. per annum, but loaded with debts which in point of honour and conscience were due from himself, to the amount of 2000l. In whatever light we may consider Mrs. Clarke, or the nature of the connection subsisting between the parties, this is a conduct which the universal consent of mankind will stigmatize with the most disgraceful epithets. —Again, if the evidence of Mr. Knight is to be admitted we do not understand what distinction, in point of morality, can be taken between the person who offers a bribe, and one who receives it.

But she was an accomplice; true.

In the case of Lord Melville, Mr. Trotter's evidence was not objected to upon this ground, when he was made a competent witness, by removing the *fear of being made to accuse himself.* Does not this practice obtain in every court in Great Britain? and would not the effect be mischievous indeed, if accomplices were under no circumstances admissible as evidence? Is the fear of being betrayed by accomplices, (where, from the nature of the crime, there must be more than one person concerned,) no security against, or check upon, delinquency? Is it to form no part of our consideration, that the immoralities imputed to Mrs. Clarke do not necessarily tend to influence her conduct in the particular case where her evidence is called for?

As to the inconsistencies and contradictions in her evidence, to what do they amount? After an examination the most rigid, (we do not mean improperly so,) by the concentrated abilities (if we may use the expression) of the nation, by men whose legal habits necessarily render them more acute in this particular science, (for so it is,) there is no one material contradiction, or indeed any one upon which the friends of his Royal Highness can rely, or upon which they can make a stand to impeach the general force of Mrs. Clarke's evidence.

It may be said, that if her information respecting promotions were derived from the Duke, she must always have been correct, and an argument to this effect has been drawn from the excuses she made in her letter to Captain Sanden, no such promotions having taken place as those to which she alluded. But is a trifling inaccuracy, or a confusion of names, (giving all possible force to this objection,) to be gravely urged as a reason for disbelieving

altogether such parts of her testimony as are corroborated by other evidence, or supported by undeniable circumstances? The assertion that she represented herself as a widow, contracted debts in that character, and evaded the payment by pleading marriage, is substantially and effectually disproved, not only by the explanation given by Mrs. Clarke, but by the evidence of the Judge Advocate Sutton, "*who is sure he took the description from the attorney, and that no interrogatory was put to her whether she was a widow or not.*"—There can be no doubt that she was taken for Mr. Dowler's wife, and one witness says she *called herself Mrs. Dowler.* She acknowledges to have done so *repeatedly in jest,* but there is no proof whatever that she assumed that character either to impose on others, or to procure credit, or that she ever received a message or letter under that direction. The most formidable impeachment of her testimony arises out of the answer given by her and Mr. Dowler, when they were interrogated how often they had seen one another since Mr. Dowler's return from Portugal.

We do not think the stress laid upon this answer either *affected* or *childish.* It was a suppression of truth, if it is not to be considered as an allegation of falsehood. The question went to the possibility of their having had such opportunities of being together since Dowler's return, as might fairly justify a suspicion that they had agreed and settled what it might be necessary for Dowler to state, in order to corroborate her testimony already given. This idea is confirmed by the same answer having been given by both, that they had seen each other *twice.*

We think it no apology that any other man or woman, in similar circumstances, would have been tempted to do the same thing. They might have been tempted; but certainly no man who wished to preserve the high ground of honour and integrity would have been guilty of a similar evasion; nor do we think that her wish to prevent the knowledge of their having slept together at Slaughter's can be accounted for from considerations of delicacy on the part of Mrs. Clarke. The advocates for Mr. Dowler and Mrs. Clarke may urge, that the decency which is retained, even by the lowest prostitutes, induced her (and of course Dowler, or the argument is nothing) as long as possible to abstain from stating to the world—what, in the name of Heaven? why, that on the first day of Mr. Dowler's return from Portugal she fled to the arms of a favourite paramour. The contradictions imputed to her by the evidence of General Clavering and Ludovick have been completely disproved, and the General is doing penance in Newgate for the misrepresentations in his evidence, to call them by no other name.

With respect to the third objection, her acknowledged animosity towards the Duke—We admit in doubtful cases, unsupported by other testimony, and not corroborated by circumstances, that the acknowledged fact, of an exasperated woman threatening vengeance, ought to have considerable weight; and we do not think the injury she has received, or is supposed to have received, should weigh one feather against the impression which this ought to make upon the mind. The causes, or even the mode of her dismissal from the protection of the Duke, whether it was in consequence of a report made by the Court of Inquiry, composed of lawyers and professional advisers, or, from what is more probable, the unsatiated taste for variety which his Royal Highness has exhibited—all this has nothing to do with the business. He is tired, and she is dismissed, loaded with debt, and consigned to the lower ranks of prostitution. She is not wanting in abilities, and indeed it required no arduous exertion of very uncommon talents to observe that she had in her possession the means of inducing his Royal Highness to pay her debts, to discharge the arrears of her annuity, or of exposing him to the world. But under all the disadvantages attendant on such a scheme, her story is so clear, is so dove-tailed and indented with circumstances, that its internal evidence alone wrings conviction from the most unwilling and reluctant mind. She does not even ap-

pear to have disguised her intentions; she told them to Mr. Knight, and she wrote them to Mr. Adam.

"Sir,—On the 11th of May 1806, you waited on me by desire of H. R. H. the Duke of York, to state H. R. H.'s intentions of allowing me an annuity of four hundred per annum. H. R. H. by his promise, is now indebted to me five hundred pounds. I have written repeatedly, but of no avail. H. R. H's conduct towards me has been so devoid of principle, feeling, and honour; and as his promises are not to be depended on, though even given by you, I have come to the determination of making my intentions known to you, for the consideration of H. R. H.;—and thus it is:—I solicit H. R. H. to make the annuity secure for my life, and to pay me the arrears immediately, as my necessities are very pressing, (this he knows.) If H. R. H. refuses to do this, I have no other mode for my immediate wants, than to publish every circumstance ever communicated to me by H. R. H. and every thing which has come under my knowledge during our intimacy, with all his letters: those things amount to something serious: he is more within my power than may be imagined. Yet I wish, for H. R. H.'s sake and my own, that he will make my request good, as I know full well I should suffer much, in exposing him, in my own mind; yet before I do any thing publicly, I will send to every one of H. R. H.'s family a copy of what I mean to publish. Had H. R. H. only have been a little punctual, this request had never been made. One thing more: should H. R. H. throw up his protection to my boy, (for I thank him much for the past,) I hope he will place him on the foundation of the Charter-house, or any other public school: the child is not accountable for my conduct. You will please then, to state this communication to the Duke of York; and on Wednesday I will send to your house, to know what may be H. R. H.'s intention; which you will please to signify by a letter to

"Your most obedient humble servant,

"M. A. Clarke.

"Sunday Morning, June 19.

"His Royal Highness must feel that his conduct on a late affair deserves all this from me, and more."

"William Adam, Esq. Bloomsbury-square."

"*Private.*"

Indorsed—Mrs. Clarke, 19 June, 1808.

"11, Holles-street,

"Cavendish-square.

"Sir—On Wednesday, finding there was not any answer to my letter, I am led to believe that H. R. H. the Duke of York thinks proper not to make good his promise given to you, and that you encourage him in it.

"I have employed myself since, in committing to paper every circumstance within my recollection, during the intimacy of H. R. H. and myself. The fifty or sixty letters of H. R. H. will give weight and truth to the whole. On Tuesday I have promised to give these up, if I hear nothing further after this last notice; and when once given out of my own possession, it will be impossible to recall. It is to gentlemen, and not any publisher, they will be committed; and those gentlemen are as obstinate as his Royal Highness, and more independent: they are acquaintances of yours; and to relieve my wants in pique to others, will do what the Duke will not: however, he has it all within his own power, and so he may act as he pleases.

"I am, Sir, your most obedient

"Saturday Morning." "M. A. Clarke."

"William Adam, Esq. Bloomsbury-square."

So much for the grounds upon which her evidence may be impeached. With respect to Miss Taylor's evidence, we entertain a very different opinion, and we think the mode in which she was examined not at all improper or cruel.

Her testimony is very extraordinary, and we think the manner in which she was supported in her determination to avoid the effects of a necessary cross-examination more creditable to the gallantry, than to the good sense of the House. She is brought to the bar of the House, a stranger to every body but Mrs. Clarke; she comes at the request of another witness to support her doubtful

testimony. As the mistress of a boarding-school for young females, she acknowledges an intimacy of ten years with a woman of notorious character, in whose house she frequently sleeps, and at whose parties, in Gloucester house, she is a frequent visitor, whilst the Duke of York is there.

Her evidence is calculated to impress a belief, that she was ignorant of the situation of a person with whom she was intimate, when living with her husband, who was a man of little or no property, whom she found under the protection of her mother, and with whom she admits a knowledge that other persons lived besides her husband.—Added to all this, Miss Taylor has a brother who is married to Mrs. Clarke's sister.

And yet the squeamish delicacy of some members represent as cruel, an examination that might have brought her father to the bar of the House, from whom a more accurate account might have been drawn of the obligations which his daughter and himself lay under to Mrs. Clarke, and of the connections by which she had been maintained during these ten years. We might have been enabled to learn something of the former habits and manners of a witness, of whom nothing was known but from her own good accounts of herself, and of whose connections, except with Mrs. Clarke, the House was entirely ignorant. Besides, no inconsiderable degree of suspicion attached upon the testimony of a witness, that could only recollect a single conversation, and that in the precise terms of a former witness, at whose request she appeared. It is remarkable too, that when examined as to circumstances, which one should have imagined could not have been forgotten—her answers are, Not *to my* knowledge—*I don't recollect*—*I don't know.*

Indeed we cannot avoid saying, that the observation of Mr. Wilberforce was totally unprovoked, by the mode of examination adopted by the Attorney-General and the Chancellor of the Exchequer; and we cannot help observing, that questions were put to another witness, at the suggestions of Mrs. Clarke, more cruel, more humiliating, and which called for reprehension infinitely stronger than those which were put to that "*distressed female,*" Miss Taylor.—If the practice of being ready to faint, in order to avoid a perilous cross-examination, should be tried in the courts, we suspect our judges ("albeit, unused to the melting mood,") will adopt another method of putting an end to such mummery.

Notwithstanding these observations, which are called for by a strict impartiality, we cannot avoid stating our conviction, that the general charge against the Duke was unquestionably proved. Putting Miss Taylor's evidence, and a great deal more, out of the question, let us look at one fact, as it stands upon evidence, that cannot be explained away.

General Clavering is told that new regiments are to be formed, and he applies to Mrs. Clarke for her influence with the Duke in his favour. What is the answer? Does he interdict any interference? Does he tell her not to solicit, not to use her influence with him? Does he remind her that she is to reserve herself merely for the hours of dalliance and pleasure, but that in matters of business, of military arrangements, it does not become even the mistress, "the adored woman, upon whom his whole happiness alone depends," to interfere or solicit? No! So far from it, that amid the glowing warmth of his fancy, and those expressions of love, and eternal attachment, he finds a moment for answering that part of her letter which relates to the business of promotion. And what are his words?

"Clavering is mistaken, My Angel, in thinking that any new regiments are to be raised; it is not intended, only second battalions to the existing corps."—So far, there is nothing but what might have been said, even through a mistress, to any friend of the Duke's—but he goes on to instruct her the very answer that should be given to this application on the part of Clavering.—"You had better, therefore, tell him so, and that you were sure there would be no use"——in doing what? Why, to be sure, in Clavering's plaguing him with a request that would answer no purpose.—No, gentle reader, no such thing—"that you were sure that there would be no use *in applying*

FOR HIM.—Whose applying *for him?* Why Mrs. Clarke's applying for *him*—for General Clavering to the Duke of York. Is there a mind in the country so stultified and besotted, that after reading this, can entertain a doubt that Mrs. Clarke did use an influence with the Duke, and that they perfectly understood one another?

Upon what other ground can it be supposed, the Duke dictated the answer she was to give?—None! We will not weaken the effect of this argument by going into a detail of the particular cases, some of which we do not consider as proved, to the extent contended for by one side of the House, nor so totally disproved, as asserted by the other side. An argument has been raised, that there was not sufficient evidence, in support of the charges, to put the Duke upon his defence; the House of Commons being not merely a Grand Jury, but competent to decide upon the guilt or innocence of the party. A discussion of this point would lead us beyond the limits of our publication; but upon the objection, as to sufficient evidence, we think the undeniable effect of the Duke's letter incontestibly proves the interference of Mrs. Clarke, and the privity of the Duke. The establishment of Gloucester-place, the notoriety and enormity of the expences, make it quite impossible to believe that the Duke was unacquainted with the means by which they were supported, conscious as he must be that he did not, and indeed that he could not, discharge them. If we could suppose the Duke imagined she derived any resources from being sometimes under the protection of others, we can find no term in the language strong enough to characterize such meanness; and yet, in the event of chasing this idea from out mind, which we sincerely do, there does not occur to us any other alternative than believing him to have been guilty of connivance at corrupt practices, for the mean and detestable purposes of supporting Mrs. Clarke, and the establishment of Gloucester-place.

DRAMATIC MEMOIRS AND CRITICISMS.

MR. EMERY.

MEN talk with much complacency of family property: but there is also what may be called family ability? and if, as our great Bacon says, "mind is power," perhaps family ability will be found preferable to family property. As it is often better to be born fortunate than affluent; so is it better, in nine cases out of ten, to possess genius than riches. The subject of the present Dramatic Memoir is illustrative of this fact.

Mr. Emery, who was of Thespian parentage, is stated to have been born at Sunderland, in the county of Durham, December 22, 1777. He received the elements of education at Ecclesfield, in the West Riding of Yorkshire. Emery appears to have discovered a predilection both for music and drawing; since his early proficiency in the former speedily qualified him to take part in the business of the orchestra; while the efforts of his pencil have been considered as evincing more than ordinary talent.

Having passed the ordeal of provincial preparation, successively in the districts of Sussex and Kent, and at York, Mr. Emery, in 1797, when only in his twentieth year, obtained an engagement from Mr. Harris, for the term of three years, at an eligible and augmenting salary. He accordingly made his first appearances, at Covent Garden Theatre, as *Frank Oatland* in Mr. Morton's 'Cure for the Heart-Ache,' and *Lovegold* in 'The Miser.' Mr. Harris found no cause to regret the contract which he had made. Emery exceeded the expectations raised by his provincial popularity; for he sustained two personifications, apparently incompatible, with almost equal

nature and effect. He was not the performer, but the character. His *Frank Oatland* was his chief fame: it was not an imitation, but an enactment; not art, but life. Here he at once displayed his perfect knowledge of country habits, feelings, and manners; and here his vernacular dialect, which sometimes militates against his perfection in other points, gave him a decided superiority over his histrionic contemporaries.

To enumerate all the parts which this performer has represented, season after season, as the actor of rustics, would be to write a catalogue of the chief plays which have been produced by writers of the present day. It would be injustice to him, however, to omit noticing his *Farmer Ashfield* in 'Speed the Plough,' where the genius of the actor of *Frank Oatland* became eminently conspicuous. His *John Lump* in 'The Review,' his *Sam* in 'Raising the Wind," and his *Dan* in 'John Bull,' rank, in this line, among the most deservedly celebrated of his performances.

Of his *Stephen Harrowby* in the 'Poor Gentleman,' though it belongs perhaps to the same class of parts, it seems necessary to speak, at this time, more particularly. It forms the subject of our theatrical embellishment, and it is a part in which this actor excels.

As the production of George Colman the Younger, the comedy of 'The Poor Gentleman is pronounced, by one of our female critics, to be "the inferior play of a superior writer." This decision is authoritative enough. Whatsoever are the defects of the comedy in question, and this lady-critic does *not sufficiently note them*, it still is, however inferior to its author's similar productions, superior to most of the modern dramatic compositions. Sir Robert Bramble and Humphry Dobbins are characters excellently delineated, and admirably disposed. The story is interesting, the incidents are naturally consequential, many of the scenes are alternately amusing or affecting, the catastrophe is satisfactory, and the moral unexceptionable. It claims another praise. There are no labourings after witticism; and the dialogue, easy and flowing, exhibits few of the usual contrivances of authorship. If the "Poor Gentleman' is not one of the present Colman's best comedies, neither is it to be deemed one of his worst plays. Even in the closet it can amuse.

The leading defect of this comedy, which is too common in the pieces of our day, consists in its incidental characters. Sir Charles Cropland, Miss Lucretia Mac Tab, Mary, and even Stephen Harrowby, appear, so far as respects the story of the piece, rather appendages than constituents; as accidental, rather than essential, to the developement of its history. Perhaps it were too much to exact of dramatists, in this unlaborious age, that they should invariably introduce, in forming the fable of a piece, such personages only as are indispensable to the catastrophe. Something of this kind seems nevertheless desirable.—While the author exerts himself principally on the hero, or heroine, of his play, let him bestow commendable attention upon the less splendid, but not less useful, members of the Dramatis Personæ.

Unimportant as is *Stephen Harrowby*, relatively contemplated, this character is one which (probably drawn with a view to the performer) Mr. Emery exquisitely personifies. Stephen, a simple rustic, coming in contact with Corporal Foss, who, together with Lieutenant Worthington (the Poor Gentleman) and his small family, accidentally lodge at his father's farm-house, finds himself suddenly animated with the military propensity; which, operating upon the simpleness of his disposition, urges him to commit various laughable errors; and, eager to emulate the corporal, he is plunged into a series of ridiculous distresses. With his short frock, his hair floured, the corporal's spatterdashes, and the carter's whip in lieu of a musket, Stephen goes "upon drill;" he also practises, and makes ready, in his father's bean-field, and, while the corporal cries "Fire," shoots the carrion crows "as do the mischief." All his evolutions, however, are not equally safe. His whip shouldered, while he is marching "near foot foremost," to the tune of the British Gre-

nadiers, with his horses in tow, and his 'head up as straight as a hop-pole," poor Stephen's "blind Argus" and "lean Jolly" drag his cart into a slough! Nor does mishap end here. Anxious to become practically acquainted with the system of mining, which the corporal had somewhat explained to him, Stephen lays his mine, and succeeds in blowing up his father's pig-stye! These are scenes which require the most perfect combination of shrewdness and simpleness, on the part of the performer who represents them. Emery accomplished all that could be wished. The avidity with which rusticity endeavours to acquire the military deportment, the shifts to which it resorts, and the self-importance which such acquisition inspires, were finely portrayed by this performer. His glance at Corporal Foss, when, after the entry of apothecary Ollapod, who is made one of the volunteer cornets, he exclaims—"I don't like to march wi' you, Mr. Ollapod; you are no regular! Dang me, if I budge wi' him, Corporal, without your word of command"—was inexpressibly significant. "March!" cries Foss. "Come, pottercarrier," says Stephen, singing his "Tol de rol!"

There are persons who consider Emery to be an actor of little variety. This exception to his powers is really vague; and (as in his *Tyke* in the 'School of Reform,' and his *Orson* in the 'Iron Chest) is incontestibly refuted by his display of parts. If, indeed, it be meant, that Emery is not *every thing*, that his talent does not *range the circle* of the drama, this want of variety cannot subtract from the qualifications which are native to him; and which he so eminently and successfully exhibits, in his theatrical performances. He is a, truly original, and highly meritorious, actor. He may live to find that he has again "surprised" the town, even "with his tragic originality." Nothing is impossible to genius.

THESPIS.

PUBLIC AMUSEMENTS.

DRURY-LANE COMPANY.

AFTER having enjoyed at least two nights of unprecedented emolument, owing to the kindness of *Mrs. Siddons* and *Madame Catalani*, at the King's Theatre, the DRURY-LANE COMPANY ought to have made up their minds to act to a thin house, when, on Tuesday, April 11, they commenced their theatrical operations in the LYCEUM THEATRE, with the celebrated comedy of 'John Bull.' Whether this presentiment as to the paucity of the audience had any influence on the professional arrangements of the Drury-Lane Company, it might not be kind to guess; but the curtain was drawn up under very inauspicious appearances, and it seemed quite an effort of the art, both with *Brulgruddery* and *Dan*, (Johnstone and Matthews) to personify their allotment of the *dramatis personæ*. Cheerless indeed was the aspect of the theatre. Not the least cost seemed to have been bestowed on its interior; and if the reader will figure to himself a playhouse poorly lighted, a despicable orchestra, spiritless performers, and a set of thinly-scattered spectators, he may then form no inadequate conception of the opening of the Lyceum Theatre by the Drury-Lane Company? Chatterton somewhere says, that

> This truth of old was Sorrow's friend—
> Times at the worst will surely mend!

What happens to times, happens also to things; and, as the play went on, circumstances rather improved. Half-price, the best possible remedy for a thin house, brought certain parsimonious personages to the circle of action, and threw some real smiles into the faces of the actors. The temper of the audience, however, merits

honourable mention in this place. Nothing could exceed the leniency with which they at first submitted to all kinds of theatrical privation, or the generosity with which they at last applauded the exertions of the performers. Benevolence should not induce presumption. Since the public charitably tolerated the opening deficiencies of this Dramatic Company, by giving credit for the will instead of the deed, let it be hoped that future assiduity will hasten to atone for past negligence; and that this little playhouse will be rendered in every respect deserving of the patronage to which it aspires.

How did it happen that the usual homage to royalty was omitted? Our native anthem of 'God save the King,' scarcely strummed, was not attempted to be sung! If the Drury-Lane Company still wish to rank as his "Majesty's Servants," why did they neglect this necessary tribute? If, indeed, they cease to deem themselves the dramatic servants of their sovereign, let them honestly dispense with the custom of stationing the soldiers of the monarch at the doors of their theatre! Perhaps it would be going too far to impute disloyalty to the performers; but it becomes the duty of a public censor, on such occasions, to reprove, with the hope of reforming what he reprobates.

MRS. VAUGHAN'S CONCERT.

New Rooms, Hanover-Square.

THE selection made by Mrs. Vaughan, for her concert, at these rooms, afforded to a numerous and very brilliant audience a treat of no common interest.

The band, which consisted of the most eminent professors in their respective departments, was led by Mr. F. Cramer, with his usual steadiness and precision.

The music was conducted by Dr. Crotch, who performed a concerto upon the organ, which was composed by himself, and is the same we recollect hearing him perform about three years since, at Mr. Bartleman's benefit.

The composition has great intrinsic merit, but we are free to acknowledge our opinion that the style of it by no means corresponds with, or is adapted to, the genius of the instrument for which it was intended. It is too "*stoccato*" for the organ, from which the streams of harmony should flow in soft and mellifluous succession, without those jerks, and abrupt transitions, which create sensations very opposite to the natural effect of this instrument.—The poet says,

> There let the pealing organ blow,
> To the full-voiced quire below;
> In service high, and anthems clear,
> As may with *sweetness* through mine ear
> Dissolve me into ecstacies,
> And bring all Heav'n before mine eyes.
>
> IL PENSEROSO.

The transition from the soft to the loud organ, by means of the shifting movement, was too sudden, and produced a harsh, unpleasant effect. We were surprised the Doctor never once employed the swell, particularly as several passages in the slow movement would have derived considerable beauty from a judicious introduction of the hautboy, or any other soft *reed* stop. The constant recurrence of the two diapasons for the solo was monotonous: this might have been easily avoided, by occasionally adding the principal or fifteenth.

The best movements were the andante, and the last fugue. The subject of the latter is novel, and is very ingeniously treated and closely pursued.

In the Overture to Saul, we think it would have been more judicious to have omitted the movement, where the hautboy and violin are introduced *soli*. It is dry and uninteresting. We think also, that in the "*Dead March*," the effect would have been improved if the bass had been played upon the organ, with the stopped diapason, instead of the flute's being accompanied with the bassoon in the *piano* parts.

Of the violin concerto, by Mr. Yaniewicz, we cannot speak too highly. The music was scientific and pleasing; the performance, with respect to tone, taste, and execution, was of the most superior description.

Mr. Yaniewicz is far beyond any other performer on the violin, with the exception,

MRS. VAUGHAN'S CONCERT.

perhaps, of Mr. Weichsell. As their respective styles are very dissimilar, a comparison with each other would be injustice to both.

In *adagio*, or pathetic, slow movements, we are inclined to prefer Mr. Y. In spirited ones we like Mr. W. better. The latter hurries you away, almost irresistibly, with the energy and fire of his performance, while the former leads you, not less willing, by the elegance of his execution.

Of the vocal part of this delightful entertainment we shall observe, that the first duet was unworthy the powers of Mrs. Billington and Braham.

The beauty of the song "Pria che Spunte," consists principally in the accompaniments. This song was originally composed by Cimarosa, for a tenor voice: it was executed by Madame Bianchi, with great taste; but we think it wanted the Promethean spark of animation.

The "Cantata" by Mrs. Billington, Mr. Braham, and Mr. J. B. Sale, from Purcell, is not printed among the beauties of Purcell, lately published by Dr. Clarke, at which we confess our surprise: perhaps it was too long.

The great treat of the evening was, Luci Belli, composed by Mislewececk, and sung by Mrs. Billington. It was an effort of powers, science, and taste, beautifully combined, and produced a corresponding effect upon the audience.

Her ad libitum introductions to the repetitions of the motivo, were among the happiest musical efforts we have ever witnessed.

Handel's fine Recitative, "*Deeper and deeper still*," was well executed by Braham, and the expression and energy which this excellent singer threw into "*lashed me into madness*," was truly wonderful. We cannot but congratulate Mr. B. upon the chaste manner in which his cadences were given—so different from that exuberance of flourish and ornament by which he too frequently disguises his own taste, and assists to impair the taste of others.

Mr. Braham's florid style is certainly not calculated for Handel's sacred music. It is too meretricious for the solemnity that becomes this sort of composition.

Ye Sacred Priests, was inimitably sung by Mrs. Billington, particularly the first movement in the minor key.

The Scene from Saul, especially *Our fainting Courage*, was well executed. The Air, "An Infant raised," was sung by Mrs. Vaughan, in a style of uncommon excellence.

The great characteristic of Mrs. V.'s singing is *chaste pudicity*; her upper tones particularly, are rich and round, powerful but not sonorous, emitting a body of sound without noise. In her shake she is superior to Mrs. Billington. But Mrs. Vaughan possesses a merit infinitely superior to all these—she is as chaste in her private life, as in her public deportment; and the character of her style in singing is in perfect harmony with the corresponding graces of her mind.

We regret that Mr. Vaughan had no song. As a tenor voice, we wish he was better known; he would then be duly appreciated, and we think he will prove no mean rival to Mr. Harrison. We cannot pay him a higher compliment.

We think the Hallelujah from Saul should have been selected for the conclusion. It is, perhaps, the most sublime of Handel's Chorusses. After the feelings of the audience had been excited by the "concord of sweet sounds" which we have noticed, this would have wound up the entertainment with more effect than the double chorus with which it was concluded. When the finer emotions of the heart have been wrought up to an almost agonizing pitch of sensibility, and when the feelings have appeared to be so exhausted by the agitations they have undergone, as to be almost incapable of further enjoyments, how does this grand, this sublime composition, re-animate the powers, awaken the sensibility, and dilate our emotions! And it is not among the least surprising of its effects, that it tranquillizes the agitated spirits, and induces that calmness of mind which is favourable to the highest virtues of our nature, and to the cultivation of its most benevolent affections.

ANCIENT COSTUME.

IT can scarcely be doubted, that among the various arts to which the necessities of mankind gave birth, those which are connected with clothing and dress must have been the first. We cannot therefore suppose, that even at the time of the arrival of our Saxon ancestors in this country they were entirely ignorant; on the contrary, it appears that they had attained to no inconsiderable degree of perfection in the art of weaving, so early as the seventh century. Aldhelm, bishop of Shereburn, writing in praise of virginity, uses the following simile:

" It is not the web of one uniform colour and texture, without any variety of figures, that pleases the eye and appears beautiful, but one that is woven by shuttles, filled with threads of purple and various other colours, flying from side to side, and forming a variety of other figures and images in different compartments, with admirable art."

Silk was an article of importation subsequent to this period, and was used soon after the conversion of the Anglo-Saxons to Christianity, to ornament the altars; it thence became a luxury of the wealthy, but was not manufactured here, as far as we know, during the Saxon period. If we examine the illumination of the Saxons, prefixed to their manuscripts, we shall find that the superfluities of dress, the decoration of the habits with embroidery, and even a redundancy of ornaments, were adopted. During the eighth century, which is the period in which our series of female costume commences, considerable advances had been made beyond the requisites of mere convenience, and the men appear to have extended their ideas of dress to a costly magnificence. Our female readers will receive the assurance with no small degree of pleasure, that in the dress of their fair ancestors there are the strongest indications of modesty, without the least appearance of barbarism, and without that disposition to change of fashion which so strongly marks the taste of the present day, in which the good old race of mantua-makers has been superseded by the more fashionable corps of fancy dress makers. Content with that native simplicity which is rarely inelegant, the Saxon ladies adopted the habiliments of their ancestors for many years, and these underwent but little alteration in their form. They seem, however, to have encreased progressively in the richness of the needlework and embroidery with which they were ornamented; but this was rather a display of ingenuity and taste, than a change of fashion. A history of their dress, through the succeeding ages, will therefore, in some measure, be a history of their ingenuity. At the period of which we are speaking, the shirt indisputably formed a part of the dress of the men; and it would be highly repugnant to all our ideas of female delicacy if we could admit the supposition, that they were less tenacious of it than the men. Notwithstanding there are no authorities to support the suggestion, we may assume, as a fact, that the ladies wore body linen. The delineations which are handed down to us certainly do not shew so much of the female form, as to exhibit them in this article of dress, without any other garments; but no argument can be drawn from this against the admission of the fact: on the contrary, if, a few centuries hence, the unperished collection of some dilletanti should discover, to the eyes of our successors, the prints of Lady H——— and Mrs. ———, as they are now exhibited in the print shops of this metropolis, they may be inclined to suppose that the almost immodest retreat from drapery, by which such ladies are distinguished, was merely the effect of a fashion which induced its votaries to wear nothing but a chemise, in the foldings of which no small ingenuity is discovered, to display every thing which a woman of real modesty or delicacy endeavours to conceal. But for the honour and credit of real ladies of fashion, we bear our feeble testimony that this indecent practice is confined to persons

of obscure origin, or ladies who have but little of character that can be affected by it. We shall now describe the garments worn in the ninth century, for which we have undoubted authority.—The under garment does not, in any of the pictures, appear to have been ornamented with needle-work. As far as we are able to judge from the appearance, it was bound round the waist, and reached so near to the ground as almost to cover half the feet. It was commonly white, and from the smallness of the folds, as it is painted, when it appears below the other garments we conjecture it was made of linen. It was usually formed with close sleeves, the gown being, in this case, made with open sleeves, which extended no farther than the elbows. We have chosen, however, to represent the figure of an Anglo-Saxon lady of quality of this period with close sleeves attached to the gown, which necessarily leave the under garment to the imagination. We considered, however, that a description of the general dress would be incomplete, without noticing its several parts.

The gown, for the name of which we have no other authority than that which it derives from the similarity of its appearance to that part of the female dress which is so called at this day, is an exterior habit, and seems to have varied but very little in its form, except in the sleeves, which, as we have observed already, were sometimes close.—In the present figure it descends to the ground, and is bound round the waist with a girdle. It is frequently ornamented with needle-work, which at this time was remarkable for its simplicity, consisting merely of variegated stripes, diverging from a center, in imitation of flowers, but more generally plain and of one colour.

It is not possible, at this distance of time, to ascertain the materials of which it was composed. Silk was certainly worn as early as the eighth century, but we cannot suppose it to have been general; perhaps it might have been composed of woollen cloth of the finest manufacture, and this conjecture we deem the most probable. It is curious that the leaders of female fashion, of the present day, have resorted, for some time, to the same materials which, in all probability, composed a similar article of dress for their ancestors more than a thousand years ago. The Anglo-Saxon ladies, too, had their mantle, which appears, indeed, to have been a very essential part of their dress, for persons of distinction are rarely painted without it. The only variation, except in colour, during three or four centuries, depended upon fancy, and was merely in its size. There was none in the manner of wearing it, and very little, if any, in its general form. The coverchief constantly hides the upper part of it, so that it is impossible to delineate exactly how high it was worn, or or by what means it was fastened. There do not, in any instance, occur either fibulæ, broches, or bandages. We are led, from its appearance, to believe it was either round or oval, and that an aperture was made in the middle so as to admit the head; and in proportion as the opening was made, at a greater or less distance from the middle, this garment, when placed on the shoulders, would be longer on one part than the other, which corresponds with the delineations of the Saxon artists; for in their drawings it is almost universally fuller behind than even in the front or at the sides. The coverchief or head-dress, or, as it is oftener called, the kerchief, was an indispensable part of the ladies' dress. Its breadth was sufficient to reach from the top of the forehead to the shoulders, in such a manner as to cover the head so completely that the hair could not be seen; it was then passed over both the shoulders, and when loose, hung down; but it is more generally represented with both the ends concealed. It is generally distinguished from the mantle by a different, and usually a more delicate colour; but in some instances they are both the same, and appear only as one garment. The materials of which it was composed varied in proportion to the rank of the wearer; but that they differed in quality, may be presumed from the folds, which are sometimes small and abundant, and in other instances are few and large. The cultivation of the hair was

an important object of the men; but the ladies are said to be great admirers of fine long hair, although the head-dress which they constantly wore concealed their luxuriant locks in public. Among all the ancient Germans, long hair was an essential part of beauty; and according to Tacitus, no greater disgrace could be put upon a female than to shave her head. It was therefore the punishment usually inflicted for adultery. We think this observation might be of use, when the subject of our laws relating to this crime are brought under the review of parliament. The shoes of this period were fastened about the instep, a little below the ancles. In some instances they are very similar to the slippers worn by the ladies of the present day, with sometimes one or two slashes or openings, as represented in the plate. Of stockings, neither painting nor history give us any information; but as we know they were worn by the men at this time, it may be fairly presumed the ladies did not suffer their legs to be uncovered, even supposing it for the sake of decency only, and that the idea of comfort and convenience were totally out of the question.

MODERN COSTUME.

WHEN we speak of Fashion, we speak of something which every one seems generally to understand, but which no one seems exactly to comprehend. England, for instance, has been some years almost without any such thing as Fashion. Do not our men and women, young or old, wear just what they please, just how they please, just when they please, and even just as long as they please? Since our nobles have condescended to assume the insignia of grooms and coachmen, and our waiting-women are raised, in point of dress, to a level with their mistresses, it is become nearly impracticable, amidst this delightful confusion of classes, to establish any standard of what was once called Fashion. Oh, for gem'men with red heels and swords! Oh, for ladies with hoops and stiffened brocades! Oh the days of good Queen Bess?

Philosophers, commonly so called, describe this state of affairs—this unconsoling disorganization of things, this tremendous innovation upon all that was grand, this reverse of the sublime and beautiful—as a return towards the freedom of nature, and a happy escape from the trammels of artificial society. What tasteless Vandals! What incorrigible barbarians! More degenerate than their unhumanised ancestors, who, if they could not superbly clothe, handsomely painted their living bodies, these Picts of our age would prefer Diogenes in his tub, to Alexander in his palace!

Two circumstances powerfully co-operate, and are likely so to do, in occasioning the present aspect of fashionable society. War has long spread his ebon wing over the fairest portion of the civilized world, and the sombre veil which Time throws over the precincts of a court whose splendors have ceased either to delight or dazzle the public eye, precludes any direct prospect of restoring the empire of Fashion. Fashion must steer by her polar star.

Volunteering appears to be another cause of the common neglect of otherwise modish attire. During some years past, private gentlemen and public traffickers, patricians and plebeians, alike adopting the military costume, which serves as dress, less solicitude has been shewn, by both, respecting ordinary apparel. Economy too had its share in dictating this compromise.

The ladies, however, whose privilege it is to change—the ladies, after the military enthusiasm was cooled—

"———— first
"Can murmur, as became the softer sex!"

M

MODERN COSTUME.

Some efforts have been made, at their instances, to enliven the circles of fashion; but, as far as we can see, without corresponding consequences. Have they succeeded in putting down pugilism and pedestrianism? Are not broad-brims, and broad-coats, still the order of the day?

Since Mrs. Clarke has suppressed her volumes of scandal, Miss Taylor completed her subscription, and since Mrs. Jordan does not separate from the Duke of Clarence, the *Beau Monde* must find something to occupy its attention, and employ its taste. Furnishing is accordingly become the rage, and the health of Mr. Walsh Porter is now at least of as much moment as that of Mrs. Billington. As to our Converzationi's, as they are likely to become unusually important in the event of putting down certain private concerts, chance will, no doubt, elicit new candidates for notoriety, and obtrude fresh materials for confabulation.

Nothing dashing in the way of duelling! Even crim. con. that prolific parent of chit-chat, seems to *have retired*, particularly during the late holidays, *into the country*.

The frenzy of two lovers, by the way, together with the matrimonial management lately developed before our woolsack, have alternately excited consternation and wonderment.

Still is Fashion at a stand! Never was that fickle goddess so stationary. Whether we glance through the polite, or pause over the public world, fashionably or politically, all is calm. Past is the nine-days' wonder; and the wonder is, turn where you will, that we have nothing new to wonder at!—Oh for some resplendent meteor, to illuminate the horizon of Fashion!

Seasons also are against us. What with old-style and new-style, we are now come to no-style! Mankind will have it to be April, in spite of Nature, which unequivocally tells us it shall be March.

Who that is susceptible of feminine fascination (and who is not?)—who that loves the loveliest of our kind, does not pant to see coats and mantles and pelisses thrown off; and beauty, divine beauty, open as the heavens, free as the air, and bright as the day? A few sad weeks, (how long do they seem!) and the scene will be changed. Yes! a few short weeks, and our fashionable equestrians shall become amatory pedestrians; the carriage shall be quitted for the parade; and our beaux and belles, side by side, or arm in arm, shall, languishingly or lovingly, give additional lustre to Nature, and animation to existence.

In pursuance of our conviction that simplicity should always be the handmaid of beauty, and that loveliness, when unadorned, is adorned the most, we have selected from the bureaus of Fashion an evening dress, which we flatter ourselves will be acknowledged, by our fair readers, to combine taste and elegance with simplicity.

It is made of white sarsenet, and trimmed with light silver fringe round the bottom, as represented in the Figure No. II. The sleeves, the stomacher, and trimming round the neck are of fine lace; and the trimming round the bottom may occasionally be of the same materials. Pink satin scarf, with silver tassels. The hair dressed in natural ringlets round the face, but divided on the forehead so as to give the face an oval form. A bandeau, coronet, or other ornament of pearls, for the head. Pearl necklace and ear-rings. White gloves, shoes, and fan.

SPORTS.

"Of all the beasts that graze the lawn, or hunt the forest, a dog is the only animal that, leaving his fellows, attempts to cultivate the friendship of man. To man he looks, in all his necessities, with a speaking eye, for assistance: exerts, for him, all the little services in his power, with cheerfulness and pleasure; for him bears famine and fatigue with patience and resignation; no injuries can abate his fidelity; no distress induces him to forsake his benefactor; studious to please, and fearing to offend, he is still an humble and steadfast dependant, and in him alone fawning is not flattery."—

GOLDSMITH.

England has long been famous for the superiority of her dogs and horses: they are now preferred in almost every part of the world. We will not endeavour to settle the long-disputed point, whether this be owing to the influence of climate, or to the pains taken in breeding them; but we notice the general belief that the bull-dog and the fox-hound degenerate, in a few years, when taken from this country.

The earliest accounts we have of Dogs, in this country, upon which we can depend, do not go beyond the reign of Elizabeth. Of the Dogs existing at this period, Dr. Cajus has given us an excellent catalogue, from which it appears there were at that period known in England sixteen species, or rather varieties, of Dogs. The different breeds are only varieties from an original stock, than distinct species. Mr. Pennant and Mr. Hunter have added the wolf, the fox, the hyæna, and the jackall, considering them as proceeding from the original stock. Succeeding writers (Merret, Ray, Topsell, Pennant) have added but little to the judicious remarks of Dr. Cajus. The species which he has enumerated are as follows:

NOMINA.

				LATINA.	ANGLICA.
Canes ergo Britannici aut sunt..	Generosi ..	Venatici	Sagax	Terrarius	Hunde Terrare.
				Leverarius	Hunde Harrier.
				Sanguinarius ..	Hunde Bludhunde.
				Agasæus	Gasehunde.
				Leporarius	Grehunde.
				Levinariusseu Lorarius	Levimer or Lyemmer.
				Vertagus	Tumbler.
		Aucupatorii		Hispaniolus	Spainel.
				Index	Setter.
				Aquaticus, seu Inquisitor	Water Spainel or Fynder.
		Delicati ...		Melitæus, seu Fotor..	Spainel Gentle, or Comforter.
	Rustici			Pastoralis	Shepherd's Dog.
				Villaticus, seu Catenarius	Mastive, or Bande-Dog.
	Degeneres			Admonitor	Wappe.
				Versator	Turn-spit.
				Saltator	Dancer.

Of th[illegible] many are extinct; and of the others there remain only a few individuals, preserved by the curious.

We do not propose to give either a portrait or description of every variety or mixture of breeds of Dogs; they would be too numerous, and answer little purpose. We shall give the permanent breeds, referring the mixtures to the original races.

When we add, that the Portraits have been taken from individual dogs in this country, by Mr. Sydenham Edwards, we presume any thing more will be unnecessary. Artists will find these Portraits useful, from their accuracy and correct outline, independent of the spirit and character by which the drawings are distinguished. The Stag-hounds delineated in the present Number are Portraits of two well-known Dogs belonging to his Majesty.—Before we enter into the particular species here represented, we shall add a few words upon the general history of this animal, and his properties.

Tallness of stature, elegance of form, strength of body, liberty of motion, in short, all striking external qualitles, are not what is most noble in an animated being; and as in man we prefer genius to figure, courage to strength, sentiment to beauty, we therefore judge that internal qualities are the most commendable in the animal; as by these it differs from the automaton, rises above vegetable life, and approaches nearer to us. It is sentiment, therefore, that ennobles its being, that governs and vivifies it, that commands the organs, renders the limbs active, excites desire, and gives matter progressive motion, will, and life.

The perfection of the animal depends, therefore, on the perfection of sentiment. The more extensive it is, the more facilities and resources has the animal, and the greater are its relations with the rest of the world; and when the sentiment is nice, exquisite, and can be made still more perfect by instruction, the animal becomes worthy of entering into society with man: he knows how to concur with his designs, watch over his safety, help, defend, and flatter him; he knows how, by assiduous services and reiterated caresses, to procure for himself the love of his master, nay, even to captivate him, and of his tyrant to make himself a protector.

The Dog, besides the beauty of his form, agility, strength, and swiftness, possesses, in a very eminent degree, all the internal qualities that may acquire for him the regard of man. A hot, furious, and sanguinary temper makes the wild dog terrible to all animals; but this temper in the tame dog is pliable to the softest sentiments, and to the pleasure of attachment and desire of pleasing. He comes creeping along, to lay his courage, strength, and talents at his master's feet; he waits his orders, to make use of them; he consults, interrogates, and supplicates him. A wink is sufficient, and he understands the signs of his will. Without having, as man, the light of thought, he has all the warmth and vivacity of sentiment, and has a greater share than him of fidelity, and constancy in his affections. No ambition, no interest, no desire of revenge, no dread but that of displeasing, he is all over ardour and obedience. More sensible of remembering benefits than injuries, he is not offended by ill treatment; he suffers and forgets it, or only remembers it, to become fonder; and far from being irritated, or seeking shelter, he voluntarily exposes himself again to the same; he licks the hand which had just struck him, makes no other resistance to it than complaints, and at length disarms it.

By patience and submission more docile than man, more tractable than any other animal, the Dog not only is taught in a short time, but also conforms himself to the motions, manners, and all the habits of those that command him. He may be said to have imbibed the manners and strain of living of the house he inhabits. As other domestics, he is haughty and disdainful among the great, and clownish and surly in the country. Always mindful of his master, and respectful to his friends, he shews no attention to indifferent persons, and is a declared enemy to those who by their condition are obliged to be importunate; he

knows them by their clothes, their voice, their gestures, and prevents their approach. When at night the guarding of the house is confided to him, he becomes more keen, and sometimes even fierce and terrible. He watches, and takes his rounds; he scents out strangers at a distance, and if they stop, or attempt to pass an inclosure, he springs forth, forbids their entrance, and by reiterated efforts, and angry howlings, spreads the alarm. Equally furious against men of prey and carniverous animals, he falls on, wounds, and tears them; takes from them what they endeavoured to carry off: but satisfied in having conquered, he remains on the spoils, does not touch them even for gratifying his appetite, and at the same time gives examples of courage, temperance, and fidelity.

We may know of what importance this species is, in the order of nature, by supposing, for an instant, that it had never existed. How could man, without the help of the Dog, conquer, tame, and reduce other animals to slavery? How could he, even now, discover, hunt after, and destroy wild and hurtful beasts? For his own security, and to make himself master of the living world, he must have begun by associating with animals, by conciliating, with softness and soothing blandishments, those which were found capable of attachment and obedience, in order to oppose them to others. The first art of man has therefore been the education of the Dog, and the fruit of this art the conquest and peaceable possession of the earth.

Most animals have more agility, swiftness, strength, and even courage, than man; Nature has better fortified and armed them; their senses are likewise more perfect, especially their faculty of smelling.

[*To be continued.*]

RACES TO COME.

May 1, Newcastle second Spring Meeting.
May 1, Chester.
May 2, Durham.
May 10, Goodwood.
May 17, Epsom.
May 23, Guildford.
May 24, Maddington.
May 29, York.

Royal Hunt.—On Easter Monday, according to annual custom, his Majesty's stag hounds hunted for the amusement of the neighbouring Nobility and Gentry, and others, who have retired into the country to enjoy the sports of the field, for a few days, at this season of the year. About ten o'clock, the Marquis Cornwallis, the Master of his Majesty's hounds, accompanied by a numerous assemblage, arrived at Tower-hill, near Swinley, where there were about two hundred sportsmen waiting to enjoy the day's diversion. Soon after the arrival of the Marquis, a very fine deer was turned out of the cart, which immediately shewed great sport across the forest to the left of Bagshot, through Cobham, taking to the left by Batley and St. Ann's hill, where he crossed the Thames, near Staines-bridge, towards Shepperton. The sportsmen went over Staines-bridge; and renewed the chase through the inclosures to Shepperton, and from thence to Sunbury, where the deer was taken in a pond, after 4 hours hard running: it is supposed he ran upwards of forty miles. Many of the horses were knocked up. The deer was bred in Home Park; and it was the second time of his being hunted.

The wonderful mare belonging to Mr. Wilson, the liveryman, performed a task unprecedented in the sporting calendar. The owner of the mare backed her on the 28th ult. for a wager of 200 guineas, to go 50 miles in three hours and a half, this being at the rate of nearly 15 miles an hour. The animal went off in high condition on the Woodford Road, and went above 15 miles within an hour at a steady trot, and continued to do the same in the next two hours: the difficulty in the performance was the last five miles in the half hour which was nevertheless done in four minutes less than the given time; betting was seven to four and two to one against the mare.

Mr. King, the celebrated pigeon shot, undertook lately, for 50 guineas, to kill eighteen birds from a trap, at 21 yards distance from the gun, which he performed with a bird to spare.

REPORT OF DISEASES,

IN THE PRACTICE OF A PHYSICIAN TO A PUBLIC MEDICAL INSTITUTION, FROM THE 20TH OF APRIL TO THE 20TH OF MAY, 1809.

Rheumatismus Acutus	6
Cynanche Tonsillaris	3
Synochus	2
Enteritis	1
Variola	2
Morbi Infantiles	6
Marasmus	1
Tussis et Dyspnœa	50
Pleurodyne	3
Lumbago	2
Ascitis	2
Dyspepsia	6
Diarrhœa	5
Hypochondriasis	2
Paralysis	1
Prurigs	2
Leucorrhœa	2
Scarlitina Anginosa	5
Typhus	2
Catarrhus	10
Hydrocephalus Internus	2
Pertussis	3
Phthisis Pulmonalis	10
Scrofula	2
Bronchitis Asthenica	3
Tussis cum Hæmoptoe	6
Rheumatismus Chronicus	7
Cephalalgia	2
Scarlitina anginosa	5
Typhus	2
Hydrothorax	1
Gastrodynia	6
Enterodynia	3
Colica	2
Pyrosis	1
Dysure	2
Hæmatemasis	2
Hæmorrhoides	3
Tænia	1
Lethargus	1
Porrigo	1
Menorrhagia	1
Amenorrhœa	3

In this country at least we cannot say with Horace

Solvitur acris hyems grata vice veris et Favoni;

for in mid spring, judging from the weather, we seem to be no nearer the "grateful Zephyrs" than when in mid winter. Indeed, spring is the season when we usually expect inflammatory and pulmonary complaints to prevail, and for some weeks past the weather has been very conducive to their production. Catarrhal fevers, coughs with difficulty of breathing, stitches in the side, and spitting of blood, have been very frequent and distressing. Scarlet fever has visited many parts of the town, and some instances of its fatality have reached us. The cases reported in the preceeding list, were unattended with danger. Four of them occurred in one family. When the Physician is permitted to pursue his own plan unopposed by prejudice, the patient has a much better chance for recovering, than when the contrary is the case; many lives are sacrificed by the courtesy or indifference of a polite practioner, who yields his judgement to the wishes and importunity of the patients or their friends. In Scarlatina the practice must sometimes be bold: for though the complaint is often so mild, that the patient recovers by merely avoiding articles of food or of medicine, which may be prejudicial; yet in some particular constitutions, and under peculiar circumstances, the symptoms rapidly assume a malignant aspect, and no complaint more requires the vigilant unremitting attention of a skilful practioner. In the early stage of the disease, the good effects of cold affusion are fully established, and when applied with due precaution, the safety of the practice is unquestionable; but like every other potential remedy, if indiscriminately or injudiciously applied, it may produce the most fatal consequencs. On this account the practice will not soon be generally adopted: it has however already diminished that cruel timidity which prohibited a patient, in the burning stage of a fever, from allaying his thirst by cold water, the inclination for which is ardent as the necessity is great.